

Objects of Art and Clocks
**Important French
Furniture**
Fine Tapestries, Eastern Rugs and
Carpets

On Thursday, December 2, 1971

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GRACE, COUNTESS OF DUDLEY
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On Thursday, December 2, 1971

at eleven o'clock precisely

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MIMI

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MIMI

On Thursday, December 2, 1971

at eleven o'clock precisely

VARIOUS PROPERTIES

OBJECTS OF ART AND CLOCKS

- 1 A plaster medallion of the Empress Catherine the Great, facing to the right in profile; with light brown patination, *signed J. B. Niny F. 1771—6in. (15cm.) diameter—late 18th century*

Jean-Baptiste Nini, born 1717 at Urbino, worked in Spain and France and died at Chaumont in 1786

See L. Forrer, *Biographical Dictionary of Medallists*, vol. IV

- 2 A PAIR OF LOUIS XIV GILTWOOD WALL BRACKETS of tapering console form, the borders of the shelves carved with scrolls and leaves in relief, the tops with scrolls at the sides and central shells flanked by foliage, each with a female mask below and foliate pendant— $14\frac{3}{4}$ in. (37.5cm.) high (2)

- 3 A PAIR OF LOUIS XVI ORMOLU AND BRONZE CANDLESTICKS, each in the form of a cannon with ormolu flame-shaped candle nozzle and supported by three struggling putti, on circular white marble plinths mounted with beading and chains— $18\frac{1}{2}$ in. (47cm.) *high* (2)
- 4 A PAIR OF LOUIS XVI ORMOLU-MOUNTED AMETHYST QUARTZ URNS AND COVERS with gadrooned necks and spirally-fluted covers with berry finials, the handles issuing from espagnolette masks, on fluted socles and shaped square bases— $10\frac{1}{4}$ in. (26cm.) *high* (2)
- 5 A PAIR OF PALAIS ROYALE CANDELABRA, each in the form of an ormolu winged classical girl wearing flowing drapery, holding a chased candle-nozzle in each hand linked by swags of flowers, on turned socles and circular engraved mother-of-pearl bases with ormolu borders chased with lily leaves—13in. (33cm.) *high* (2)
- 6 A PAIR OF PALAIS ROYALE BRULE-PARFUMS of Athenienne form, the ormolu bowl-shaped containers with pierced covers, on tripod foliate supports with swans issuing from the tops, surrounding vase-shaped burners, on circular engraved mother-of-pearl bases with ormolu borders chased with lily leaves—9in. (23cm.) *high* (2)
- 7 A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS with vase-shaped nozzles and tapering square stems chased with ribbons, festoons and rams' heads, the spreading square bases with panels of foliage scrolls edged with petal mouldings— $8\frac{1}{4}$ in. (21cm.) *high* (2)

- 8 A PAIR OF SOUTH GERMAN ORMOLU SCONCES with cartouche-shaped pierced backplates chased with trellis, trailing husks and acanthus sprays, each with a single scrolled and matted branch of square section issuing from an espagnolette mask, supporting a circular drip-pan and pricket candle-holder—8in. (20cm.) high—early 18th century (2)

- 9 A PAIR OF LOUIS XVI ORMOLU-MOUNTED PORPHYRY PASTILLE BURNERS with oviform bodies, pierced necks and finials in the form of eagles, each on twin dolphin supports and rounded rectangular ormolu base—21in. (31cm.) high

PROVENANCE: René Fribourg

See Plate 1

- 10 A PAIR OF REGENCE ORMOLU CANDELABRA, each with a central nozzle and three scrolled matted branches with rams' heads ends supporting gadrooned drip-pans with foliate nozzles, on turned and triangular-shaped stems cast with emperors' heads, and concave triangular bases mounted with recumbent sphinxes separated by lambrequins—20in. (51cm.) high—*stamped with the crowned 'C' poinçon* (2)

See Plate 2

THE PROPERTY OF A LADY

- 11 A SET OF FOUR LOUIS XV ORMOLU WALL LIGHTS, the serpentine stems modelled with cabochons, wave ornament and foliage, each supporting a single scrolled branch chased with leaves, with foliate wax pan and nozzle, and with a parrot perched in the centre—18in. (46cm.) high (4)

See Plate 1

The Property of
JOHN BALFOUR, Esq.

- 12 A LOUIS XV ORMOLU, MENNECY AND CHINESE PORCELAIN INKSTAND, formed as a section of a famille verte dish, enamelled with flowers, mounted with two Mennecy inkpots with ormolu liners and covers, a Kakiemon bowl between, a seated Mennecy figure of a boy in turquoise coat and yellow trousers behind, two foliage and shell candlesticks issuing from below his back— $8\frac{1}{2}$ in. (22cm.) wide

See Plate 3

VARIOUS PROPERTIES

- 13 A PAIR OF ORMOLU-MOUNTED CHINESE PORCELAIN POT-POURRI VASES, the bulbous bodies and domed covers applied with flowering branches in relief on a brown cell-pattern ground, the neck pierced with Vitruvian scrolls and with lion-mask handles, on four key-pattern feet hung with laurel—7in. (17.5cm.) high (2)
- 14 A PAIR OF LOUIS XV ORMOLU-MOUNTED FRANKENTHAL WHITE PORCELAIN GROUPS, each of two Chinese children taking refreshment seated on mossy stumps and holding cups and bottles, one of each pair wearing a hat, each with a vase at one side with ormolu rim and cover issuing leafy branches with coloured porcelain flowerheads, on shaped oval ormolu bases with gadrooned borders and leaf-and-bud feet— $9\frac{1}{2}$ in. (24cm.) high (2)

See Plate 4

- 15 A PAIR OF LOUIS XV ORMOLU-MOUNTED PORCELAIN CANDLESTICKS, each with two spreading naturalistic candle-branches with foliate nozzles mounted with coloured porcelain flower-heads behind a Vienna porcelain figure, one of a girl wearing yellow and puce clothes, carrying a tray of chocolate, the other of a man with a monkey supporting an ewer and cup in his left hand, on shaped rectangular ormolu bases moulded with gadrooning— $10\frac{1}{4}$ in. (26cm.) high (2)

See Plate 3

- 16 A DIRECTOIRE ORMOLU AND BRONZE MANTEL CLOCK, representing Astronomy, the movement in a blue-enamelled globe surrounded by geometrical instruments, with a classical girl indicating the hours with dividers and looking through a telescope seated on a stool at one side, on rectangular marble base and claw feet— $11\frac{1}{2}$ in. (29cm.) wide

- 17 A LOUIS XVI ORMOLU MANTEL CLOCK, the striking movement signed *Gille L'ainé Paris*, in glazed case surmounted by an urn mounted with rams' heads, flanked by two figures of putti emblematic of Astronomy, one looking through a telescope, the other taking measurements from a globe, the shaped rectangular base mounted with drapery— $15\frac{3}{4}$ in. (40cm.) wide

A clock by this maker, working circa 1760-90, is in the Louvre

- 18 A LOUIS XV COLOURED HORN AND BOULLE BRACKET CLOCK, the striking enamelled-faced movement signed *Ene. Deschamps à Paris*, in cartouche-shaped case inlaid with brass sprays of flowers with red tortoiseshell petals, on a green-stained horn ground, mounted with vigorous rococo ormolu vase cresting and borders, the door with La Fontaine's fable of the fox and the crow, on tapering ogee-shaped bracket mounted and inlaid en suite—62½in. (159cm.) high

See Plate 5

The Property of

SIR THOMAS PILKINGTON, BT.

- 19 A LOUIS XVI WALL CLOCK, by *Le Roy à Paris*, the blue japanned circular case with beaded ormolu surround, surmounted by an eagle perched on sprays of bay leaves, the striking movement with white enamel dial—17½in. (45cm.) high

THE PROPERTY OF A LADY

- 20 A LOUIS XV ORMOLU AND BRONZE ELEPHANT MANTEL CLOCK, the striking movement signed on the face and back plate *Ragot, Paris*, with military trophy cresting, supported by a bronze trumpeting elephant, on pierced rococo base—10in. (26cm.) wide

See Plate 6

The Property of

MRS. JAMES DE ROTHSCILD

OBJECTS OF ART AND CLOCKS

- 21 A miniature copy of a Louis XVI marquetry secrétaire à abattant, inlaid with a landscape and French Royal motifs—13in. (33cm.) wide; and a miniature commode, en suite—15in. (38cm.) wide (2)

PROVENANCE: E. Joseph; sold in these Rooms May 6, 1890, lot 1305

- 22 A Louis XVI tortoiseshell and gilt metal table cabinet, the cube parquetry top with pierced gallery, the fall-front enclosing three drawers mounted with a musical trophy, with ivory columns at the angles—16in. (41cm.) wide—probably originally containing a miniature organ or musical box movement

- 23 A bronze vase cast in medium relief with a frieze of tritons and sea nymphs, on stem formed from sea serpents—
10½in. (27cm.) *high*
- 24 A LOUIS XVI ORMOLU PASTILLE BURNER with vase-shaped body supported by three winged caryatids, on triangular base—
9in. (23cm.) *high*
- 25 A Louis XVI Boulle casket with coved top, the sides inlaid with putti in gardens, in mother-of-pearl, brass, pewter and copper, mounted with ormolu borders and feet—8in. (20cm.) *wide* (the cover deficient, now adapted as a jardinière)
PROVENANCE: Hamilton Palace Sale, 1882, lot 2187
- 26 A pair of Louis XVI ormolu and alabaster candelabra, formed as vases of flowers, each incorporating three candle nozzles—19in. (49cm.) *high* (2)
- 27 A PAIR OF LOUIS XVI ORMOLU AND PORCELAIN CANDELABRA, formed as white oviform vases containing lilies, each incorporating three lights, on square bases—22½in. (57cm.) *high* (2)

- 28 A pair of ormolu candelabra of Louis XIV design, each with three scrolled branches and a central nozzle, on tapering square stems and circular bases chased with masks and foliage—18in. (46cm.) high (2)
- 29 A pair of ormolu candelabra of Louis XVI design, each with three scrolled branches and central nozzle supported by two Cupids, on circular white marble bases—22½in. (57cm.) high (2)
- 30 A pair of bronze and ormolu candelabra of Louis XVI design, each with two cornucopia-shaped branches chased with vines and foliage supported by a running putto *after Clodion*, on circular bases—17in. (43cm.) high (2)
- 31 Another pair, similar, on red marble circular plinths—17in. (43cm.) high (2)
- 32 A PAIR OF BRONZE AND ORMOLU CANDELABRA of Louis XV design, each with three scrolling foliate branches and shaped circular base supporting bronze figures of a seated Chinese man and woman—21½in. (55cm.) high (2)

- 33 A PAIR OF LOUIS XVI ORMOLU AND PORCELAIN TABLE CANDELABRA, each with a Paris porcelain vase decorated with gilt and coloured festoons and *grisaille* groups of putti in the clouds, issuing three scrolled branches surrounding a central thyrus, on square bases—24in. (61cm.) *high* (2)
- 34 A PAIR OF BRONZE AND ORMOLU CANDELABRA of Louis XVI design, each with two bronze dancing figures *in the style of Clodion*, holding up a basket of vines which supports numerous flowerheads, each incorporating four candle nozzles, on circular *griotte* marble bases—31in. (79cm.) *high* (2)
- 35 A PAIR OF CUT-GLASS, CRYSTAL AND ORMOLU TABLE CHANDELIERS of Louis XV design, with polygonal finials and tiers of faceted and pear-shaped drops, fitted with three candle-branches, on turned stems and domed bases—35½in. (90cm.) *high* (2)
- 36 ANOTHER PAIR, similar, supporting five candle-branches in two tiers, on matching bases—37in. (94cm.) *high* (2)
- 37 A PAIR OF CUT-GLASS, CRYSTAL AND ORMOLU TABLE CHANDELIERS of Louis XV design, with polygonal finials and spreading rows of faceted shaped pendants, fitted with twelve scrolled candle branches in two tiers, on turned stems and ormolu bases—42in. (107cm.) *high* (2)

- 38 ANOTHER PAIR, similar, also fitted with twelve candle-branches, on turned stems and domed bases, chased with strapwork and husks—41in. (104cm.) *high* (2)
- 39 An Empire mantel clock surmounted by a prancing horse and a figure of Cupid, the marble case with bronze plaques and mouldings—18in. (46cm.) *high*
- 40 A Louis XVI ormolu and Sèvres porcelain vase clock, the drum-shaped movement case supported by two putti, on D-shaped base, the porcelain painted with flowers and Leda and the Swan, on a *bleu celeste* ground—13in. (33cm.) *high* (cover deficient)
- 41 A LOUIS XVI ORMOLU MANTEL CLOCK, the drum-shaped movement case surmounted by Cupid and Psyche, with striking movement signed *Barraud à Paris*, on rectangular black marble base—17in. (43cm.) *high*
- 42 A LOUIS XVI ORMOLU MANTEL CLOCK, the striking movement signed *Roque à Paris*, surmounted by a star and supported on the back of a horse accompanied by a figure of Cupid and cockerel standing on one corner—18in. (46cm.) *high*

See Plate 7

- 43 A LOUIS XVI ORMOLU AND MARBLE LYRE-SHAPED CLOCK, the striking calendar movement signed *Sotiau à Paris*, the lyre-shaped beaded frame surmounted by a female mask, the oval base with ormolu borders and a plaque of Apollo driving his chariot—23¼in. (59cm.) high

Nicolas Sotiau, Maître 1782, d. 1791. Examples of his work are at Windsor Castle and the Ministère des Affaires Etrangères, Paris

- 44 A LOUIS XVI ORMOLU MANTEL CLOCK, the striking movement signed *Le Nepveu à Paris*, incorporated in a group of figures on a boat, a sailor on the right, a female allegorical figure on the left holding a scroll inscribed *Je vogue au gré de la fortune et protege du dieu Neptune*, a figure of Cupid weighing anchor at the base, on rectangular ebonised base mounted with ormolu plaques—18½in. (47cm.) high

Nicolas Antoine Le Nepveu, Maître 1773-89

See Plate 7

- 45 A LOUIS XV BOULLE BRACKET CLOCK, with striking movement signed *Bailly L'Aine à Paris*, the arched case with ogival domed top surmounted by a figure of Fame, inlaid with brass strapwork and scrolls and mounted with ormolu plaques and borders—41in. (104cm.) high

Bailly L'Ainé, working 1750-75

- 46 A REGENCE BOULLE BRACKET CLOCK, the striking movement signed on the backplate and a plaque below the dial *de Couigny à Paris*, the ormolu face with enamel numerals, the arched case inlaid with brass scrolls on a brown tortoiseshell ground, mounted with ormolu foliate plaques and borders, with a figure of a putti on a goat surmounting the domed top— $32\frac{1}{2}$ in. (83cm.) high

This maker is not recorded by Baillie

- 47 A LOUIS XV BOULLE BRACKET CLOCK, the cartouche-shaped case with *contrepartie* Boulle inlay of stained horn and ivory flowers on a brass ground, mounted with rococo ormolu plaques and borders, surmounted by a floral cresting, the striking movement with outside count wheel and pull repeat, on tapering ogival bracket— $42\frac{1}{2}$ in. (108cm.) high, including bracket

See Plate 5

The Property of

GRACE, COUNTESS OF DUDLEY

OBJECTS OF ART AND FURNITURE

- 48 A LOUIS XVI SEVRES APPLE-GREEN BOWL AND COVER, with ormolu pineapple finial and circular base chased with a band of stiff leaves— $6\frac{1}{2}$ in. (16cm.) diam.
- 49 A pair of Louis XVI bronze recumbent greyhounds, wearing collars, on white marble bases— $6\frac{3}{4}$ in. (17cm.) wide (2)

- 50 A French ormolu group of a sitting hen with chicks, on rocky base— $4\frac{1}{4}$ in. (10.5cm.) wide—18th century
- 51 A LOUIS XVI BRONZE AND ORMOLU INKSTAND, the rectangular white marble base with chamfered angles, supporting a ewer on bronze tree-trunk base, flanked by an ormolu inkwell and a spaniel, with collar and chain round its neck supporting seals— $5\frac{3}{4}$ in. (14.5cm.) wide
- 52 A PAIR OF MEISSEN PORCELAIN AND ORMOLU CANDLESTICKS, the pierced white columns modelled in relief with flowersprays in colours, the bases of similar form, the drip-pans, nozzles and borders of ormolu cast with rococo motifs— $17\frac{1}{2}$ in. (44.5cm.) high, fitted for electric light—the porcelain circa 1760 (2)
- 53 A PAIR OF LOUIS XVI ORMOLU WALL-BRACKETS, the backplates with classical helmet finials and fruiting vine terminals, each supporting three scrolled foliate branches, the central branches stemming from satyr masks, the flanking branches from eagle's claws, with foliate drip-pans and fluted nozzles— $16\frac{1}{4}$ in. (41cm.) high—adapted for electric light (2)

See Plate 8

- 54 A PAIR OF LOUIS XVI ORMOLU CANDELABRA, each with a female classical figure *in the style of Falconet*, with baskets on their heads filled with lilies and garlands, supporting triple candle-branches with lily-shaped nozzles, on white marble socles and square bases with collars of stiff leaves and swags of garlands—25in. (63.5cm.) high (2)

See Plate 9

- 55 A LOUIS XVI ORMOLU AND SEVRES PORCELAIN VASE-SHAPED CLOCK, the *bleu-du-roi* vase with pierced cover, pineapple finial and twin bands of enamel numerals, on fluted column and supported by three winged putti, applied with festoons of flowers, on ebony base mounted with sunburst masks on the corners and espagnolette masks in the centre; the movement signed *Charles Dutertre, Paris*—19in. (48.5cm.) high

Nicolas Charles Dutertre, 1715-1793, Maître in 1739

See Plate 2

- 56 A LOUIS XVI ORMOLU AND WHITE MARBLE VASE-SHAPED CLOCK, the fluted vase with entwined serpent handles and twin bands of enamelled numerals, the cover surmounted by Cupid holding a star-shaped emblem, supported by three standing female figures *in the style of Falconet*, their left hands raised and holding floral swags, on cylindrical socle applied with female masks united by drapery, the white marble base with concave angles and ormolu enrichments— $21\frac{3}{4}$ in. (55.5cm.) high

See Plate 9

- 57 A PAIR OF FRENCH CIRCULAR GILTWOOD FRAMED STOOLS of rope-work form, the four supports with knotted cross stretchers, one upholstered in buttoned green velour, the other in blue and white buttoned cotton— $24\frac{1}{2}$ in. (52cm.) diam.—*second quarter, 19th century* (2)
- 58 A LOUIS XV DUCHESSE EN BATEAU, the white and gilt decorated moulded frame carved with flowerheads and scrolling foliage, on similarly carved cabriole legs, upholstered in green cut velvet, with fitted cushion— $30\frac{1}{2}$ in. (77cm.) long
- 59 A KINGWOOD AND TULIPWOOD SERVITEUR-MUET of Louis XVI design, with twin circular tiers and pierced gilt-metal galleries, the upper tier inset with a mottled marble slab, with polygonal central pillar and tripod legs— $32\frac{1}{2}$ in. (83cm.) high

- 60 A PAIR OF THUJA-WOOD CONSOLES DESSERTES, *in the manner of Weisweiler*, of breakfront outline with rounded angles, with *Carrara* marble tops, on square tapering legs and flat interlaced stretchers mounted with gilt metal; each fitted with a drawer centred by a Sèvres blue jasper plaque of Wedgwood style modelled in relief with the Triumph of Venus, also mounted with smaller oval and circular Wedgwood plaques depicting classical subjects, mounted with ormolu borders and milled rectangular panels— $43\frac{1}{2}$ in. (110.5cm.) wide, $33\frac{3}{4}$ in. (86cm.) high—early 19th century (2)

See Plate 10

The Property of

SIR JAMES BOWKER, G.B.E., K.C.M.G.

- 61 A TRANSITIONAL PARQUETRY PETITE COMMODOE, the rectangular top with canted angles, fitted with three drawers, the top drawer with divisions for ink and sand, on square cabriole legs, the front, back and sides inlaid with parquetry *à la reine*, the top similarly inlaid with floral and square medallions with chased ormolu escutcheons, toes and pierced gallery—17in. (43cm.) wide

The Property of
The late MRS. E. C. TETLEY
sold by order of the executors

- 62 A LOUIS XV PURPLEHEART SERPENTINE COMMODOE with veined white marble top, fitted with two short and two long drawers mounted with rococo ormolu handles and lock-plates, the angles with similar mounts reaching to foliate sabots, the apron with an espagnolette mask—50½in. (128cm.) wide

See Plate 11

VARIOUS PROPERTIES

- 63 A PAIR OF LOUIS XVI GREY-PAINTED AND GILTWOOD SINGLE CHAIRS IN THE MANNER OF G. JACOB, the oval backs carved at the sides as twin ribbon-ties and fluted cornucopiae filled with flowers, the foliate top-rails centred by rosettes and with scroll foliate supports to the backs, on similar carved and slightly waisted seat-rails and four turned, fluted legs, with stiff leaves and with foliage at the front intersections and rosettes within square panels at the rear intersections, the seats and backs upholstered in striped silk (2)

The chamfering of the under seat-rails is typical of George Jacob's work

- 64 A SET OF FOUR LOUIS XV PARCEL-GILT BEECHWOOD FAUTEUILS, with padded arms on scrolled supports, the shaped backs and seats centred by flowersprays, on cabriole legs, upholstered in green velours (4)

PROVENANCE: J. S. W. S. Erle Drax, Holnest Park, Dorset

- 64A A Louis XV marquetry poudreuse, by F. A. Mondon, the rectangular top with three flaps opening in different directions and enclosing velvet-lined wells, the front fitted with two drawers and a slide, inlaid with vases of flowers, masks and foliage in various contrasting woods, ivory and mother-of-pearl, some of later date, on slightly cabriole tapering legs mounted with ormolu plaques and feet—30in. (76 cm.) wide—*stamped in a drawer* F. A. Mondon

François Mondon, received Maître circa 1735

- 65 A LOUIS XVI MAHOGANY TABLE A ECRIRE, the rectangular top lined with leather, the frieze fitted with two drawers and with matching false drawers on the opposite side, mounted with ormolu lockplates cast with sprays of laurel and repeating leaf-pattern borders, on tapering square legs headed by swags of drapery and scrolled capitals, the angles mounted with beading, ending in foliate feet—45in. (114cm.) wide

- 66 A LOUIS XIV BOULLE BUREAU MAZARIN with rectangular top, two rows of three bow-fronted drawers, another similar drawer above a recessed cupboard in the centre, and panelled sides; on eight square tapered legs developing from shaped chamfered angles and linked by curving X-shaped stretchers, inlaid with brass on a red tortoise-shell ground forming *bérrainesque* designs of monkeys, animals, satyrs and masks surrounded by foliate and strap-work scrolls interspersed with canopies, shell and palmette motifs, the top with moulded gilt-metal edge, the drawer-fronts and side panels with ebonised borders—47½in. (121cm.) wide

See Plate 12

- 67 A REGENCE KINGWOOD BOMBE COMMODE with slightly bowed figured brown marble top, fitted with two long drawers and three short drawers in the base, the borders crossbanded, mounted with ormolu lockplates, handles and angle-mounts in the form of espagnolettes, the splayed feet with foliate ormolu *sabots*—51in. (130cm.) wide

The underside of the marble with the painted inscription *Comode* No. 11

See Plate 13

- 68 A LOUIS XVI MAHOGANY CONSOLE DESSERTTE, the D-shaped top and matching platform inset with *bardiglio* marble, the top fitted with a central drawer and two hinged drawers at the sides, mounted with ormolu beading and ring handles, on fluted supports and tapering legs—38½in. (98cm.) wide

- 69 A LOUIS XVI MAHOGANY COMMODE with three-quarter galleried mottled grey marble top and fitted with four graduated long drawers, the panelled fronts mounted with ormolu petal mouldings, with fluted angles and turned feet—36¼in. (92cm.) wide

- 70 A SMALL TRANSITIONAL KINGWOOD SECRETAIRE A ABATTANT, *by N. Petit*, of slightly bowed outline surmounted by mottled russet marble top, the fall-front enclosing drawers and shelves, with two cupboard doors below, the front and sides inlaid with leafy branches in end-cut marquetry, crossbanded with tulipwood and mounted with roundels at the corners, the rounded angles headed by lion-mask plaques, with ormolu lockplates, apron mount and foliate feet— $30\frac{1}{2}$ in. (77cm.) wide—stamped N. PETIT twice and with the JME poinçon

Nicolas Petit, received Maître in 1761

See Plate 14

- 71 A TRANSITIONAL PARQUETRY SECRETAIRE A ABATTANT, *by B. Peridiez*, with frieze drawer and chamfered angles, the fall-front enclosing open shelves, six small drawers inlaid with flower-sprays crossbanded with purpleheart, with a pair of cupboard doors below, the front and sides veneered with *trompe l'oeil* cube parquetry and green-stained borders, the flap with a central music trophy in cartouche-shaped surround, with ormolu lockplates and pierced plaque to the shaped apron, on square feet, the top of *portovenere* marble — 39in. (99cm.) wide, $56\frac{1}{2}$ in. (1m. 44cm.) high—stamped B. PERIDIEZ JME

PROVENANCE: Henry Cotton

Brice Peridiez, received Maître about 1740

The Property of
MRS. GABY SALOMON
of Buenos Aires

- 72 A PAIR OF CHINESE BLUE-AND-WHITE PORCELAIN JARS mounted with Louis XVI ormolu, the jars of globular shape, painted with a bold design of lotus flowers and closely scrolling foliage, the covers with ormolu berry finials and rims, on non-matching circular bases, one chased with wreaths of laurel, the other matted—13in. (33cm.) high—the porcelain K'ang Hsi (2)

See Plate 15

- 73 A LOUIS XV BRONZE AND ORMOLU CLOCK, the movement signed *Causard à Paris*, surrounded by ormolu rococo ornament, supported on the back of a bronze bull with lashing tail and raised left foreleg, the head turned to the left, on shaped ormolu base, the top modelled naturalistically as muddy ground, on splayed rococo feet—17in. (43cm.) high

PROVENANCE: Baron Max de Goldschmidt-Rothschild
Georges Causard, Maître 1770-89

See Plate 16

- 74 A GARNITURE OF THREE CHINESE CELADON VASES WITH LOUIS XVI ORMOLU MOUNTS, the vases of baluster shape with flared necks, decorated in underglaze blue and copper-red picked out with white on a celadon ground with birds perched on bamboo plants surrounded by chrysanthemums, with foliate ormolu lips and tapering scroll handles chased with leaves and husks, the bases with wreaths of laurel, matted sides and concave corners—the smaller $9\frac{3}{4}$ in. (23.5cm.) high, the other $11\frac{3}{4}$ in. (30cm.) high (3)

See Plate 15

- 75 A PAIR OF LOUIS XVI ORMOLU-MOUNTED PORCELAIN VASES, in the manner of Gouthière, the amphora-shaped *bleu du roi* bodies with everted necks mounted with well-chased flowers, the shoulders with alternating vines and flowers, each supported by three ram-headed monopodia linked by a metal band and suspending swags of vines, on stepped circular bases chased with overlapping leaf mouldings and wreaths of oak leaves—19in. (48cm.) high (2)

See Plate 17

- 76 A PAIR OF LOUIS XIV BOULLE PEDESTALS of tapering rectangular form, the panelled sides inlaid with brass scrolls on an ebony ground, with overlapping simulated damask drapery inlaid with pewter on a light blue horn ground, with ormolu fringed borders, the moulded friezes and sides mounted with acanthus sprays and vigorous scrolls— $50\frac{1}{2}$ in. (128cm.) high (2)

See Plate 18

- 77 A PAIR OF LOUIS XIV BOULLE PEDESTALS of concave-sided rectangular form, the sides inlaid alternately with *première* and *contre-partie* Boulle scrolls in brass, pewter and tortoiseshell on ebony borders, the friezes mounted with well-chased ormolu repeating foliage and heart-shaped scrolls supporting festoons of flowers, the bases with gadrooned ormolu borders—42in. (107cm.) high

See Plate 18

- 78 AN IMPORTANT LOUIS XV KINGWOOD EQUATION REGULATOR CLOCK, the movement *by Samson Le Roy, Paris*, the case *by B. Lieutaud*, of bombé form, veneered with well-figured-quartered kingwood, the round hood mounted with an ormolu figure of a putto holding scales and sword, the borders moulded and embellished with upspringing foliage, the angles of the tapering waist and spreading base mounted with well-chased ormolu foliage, with a coat-of-arms of three owls beneath a coronet, in foliate surround in the centre, the shaped pendulum aperture with ormolu surround surmounted by a globe, a telescope and other instruments, the 8-day movement driven by an endless rope, with de Bethune's divided pallet escapement, the crutch adjustable for putting the clock in beat; striking the hours on one bell and with ting-tang quarters the dial showing solar time with gilt hands and mean-time minutes with steel hand, and with a lunar phase sphere above XII, day of the week aperture below IX, age of moon aperture below VIII, and aperture showing the four-year cycle below III; an annual calendar disc at the lower part of the dial, the face with various inscriptions—93in. (236cm.) high—stamped twice

B. Lieutaud, received Maître in 1749

A movement by Julien le Roy with many similarities is in the Ilbert Collection, British Museum. A very similar clock at Windsor, also by Julien Le Roy and with the same unusual escapement, is illustrated by Britten (*6th edition*), fig. 595, pp. 448 and 456-457

Samson Le Roy is unrecorded by both Britten and Baillie. The striking similarity between his work and other clocks signed by Julien Le Roy would seem to point to a close relationship, possibly brotherhood, between the two, but no evidence has yet come to light to clarify the connection of Samson Le Roy with the eminent family of horologists of that name

See Plate 19

- 79 A LOUIS XVI BERGERE by J. B. Boulard, of beechwood stained to a dark colour, with spoon-shaped back, rounded sides and curved arm-supports, the bowed seat on fluted legs headed by paterae—*stamped* J. B. BOULARD

Jean-Baptiste Boulard, received Maître in 1755

See Plate 20

- 80 A PAIR OF LOUIS XVI WHITE-PAINTED BERGERES, by S. Brizard, with rectangular backs and sloping arms on moulded forward-curved supports, the straight seats on fluted legs headed by paterae—*stamped* S. BRIZARD (2)

Sulpice Brizard, received Maître in 1762

See Plate 20

- 81 A PAIR OF LOUIS XV BEECHWOOD CANAPES, by E. Meunier, the arched rectangular backs with moulded borders centred by floral cartouches in rococo foliate surrounds, the padded arms on moulded supports, the serpentine seats similarly carved with cabochons and foliage, on cabriole legs headed by palmettes—51in. (130cm.) wide (2)

Etienne Meunier, received Maître in about 1732

See Plate 21

- 82 A SUITE OF FOUR LOUIS XIV WALNUT AND TAPESTRY FAUTEUILS AND A CANAPE, with rectangular backs and slightly bowed seats covered in Aubusson tapestry woven with vases of fruit and flowers in fresh colours on a white ground in snuff borders, the shaped arm supports carved with scallop shells and foliage, the seat rails centred by cabochons, on cabriole legs headed by shells joined by waved S-shaped stretchers—the canapé 78in. (198cm.) wide (5)

See Plate 22

- 83 A LOUIS XV GILTWOOD AND BEAUVAIS TAPESTRY SUITE of four fauteuils and a canapé, with shaped rectangular backs carved with trailing leaves and headed by floral crestings, the seats similarly centred, on moulded cabriole legs, the tapestry on the backs woven with country pursuits including hunting, milking, pruning trees and gathering fruit, the seats with scenes from la Fontaine's fables, in floral surrounds on yellow grounds—the canapé 74in. (118cm.) wide

PROVENANCE: La Comtesse de Raineville, sold in 1909

See Plate 23

- 84 A LOUIS XV TULIPWOOD AND MARQUETRY BOMBE COMMODORE, stamped L. Dubois JME, with *brèche d'Aleps* marble top and fitted with two long drawers *sans traverse*, inlaid with flowering branches of end-cut marquetry surrounded by sinuous bands of kingwood, the sides similarly treated, mounted with rococo scroll handles, lockplates, apron plaque and pierced angle mounts reaching to foliate *sabots*— $50\frac{1}{2}$ in. (128cm.) wide

See Plate 24

- 85 AN IMPORTANT PAIR OF LOUIS XVI KINGWOOD ENCOIGNURES, by L. Peridiez, with *rouge griotte* marble tops with moulded edges, the bowed fronts each fitted with a door inlaid with a trellis design and mounted with small ormolu paterae at the intersections, framed by ribbon tied bands with foliate paterae at the corners, the friezes mounted with Vitruvian scrolls and repeating foliage, the concave uprights with bay leaves hanging from ribbons, the bases with gadrooned mouldings and ormolu plaques of classical form— $36\frac{1}{4}$ in. (92cm.) wide, $32\frac{3}{4}$ in. (83cm.) high—one stamped twice L. PERIDIEZ, the other with JME poinçon only (2)

Louis Périidiez (Le Jeune), received Maître in 1764

In general design these encoignures are similar to a group of furniture delivered to the Crown by Gilles Joubert, the *ébéniste du Roi*. This group consists of a commode supplied in 1774 for Madame Adelaide's Bedchamber at Marly, now in the Victoria and Albert Museum; a fall-front secrétaire, delivered for Royal use in 1774, at present on loan to the same Museum; a commode delivered in 1769 for the Bedchamber of Madame Louise at Versailles, now in the J. Paul Getty Museum at Los Angeles; and a fall-front secrétaire from the collection of the late Lord Wharton, sold in these Rooms on March 19, 1970

This group of furniture is discussed in Pierre Verlet, *French Royal Furniture*, 1963, and F. J. B. Watson, *Wrightsmen Collection Catalogue*, 1966

See Plate 25

- 86 A TRANSITIONAL MARQUETRY COMMODE, of rounded breakfront outline, fitted with two long drawers *sans traverse*, and three frieze drawers, surmounted by moulded brown and grey veined marble slab, the drawer fronts and sides inlaid with sprays and baskets of flowers in pale woods, on sycamore grounds in kingwood borders and framed by tulipwood with green-stained edging and Greek key corners, mounted with ormolu ring handles, the chamfered angles with tapering ormolu plaques above inlays of fluting, the apron with a vase and foliage sprays, on tapering cabriole legs with scrolled foliate *sabots*— $51\frac{1}{2}$ in. (130cm.) wide—branded twice with a shield of three crosses between initials JG

See Plate 26

THE PROPERTY OF A GENTLEMAN

- 87 A LOUIS XVI ORMOLU-MOUNTED ALCOHOL THERMOMETER, the frame chased with overlapping petals and beading, with foliate pendant and ribbon cresting— $16\frac{1}{4}$ in. (41cm.) high
- 88 A PAIR OF LOUIS XV ORMOLU CHENETS with figures of a Chinese man and woman each holding a falcon, seated on scrolling stands chased with cabochons, wave ornament and leaves and mounted with flambeaux, on shaped bases with scrolled feet— $15\frac{1}{2}$ in. (39cm.) high (2)

See Plate 27

- 89 A PAIR OF TRANSITIONAL ORMOLU WALL LIGHTS, each with two scrolled and foliate branches issuing from a fluted tapering stem, and headed by half-figures of a Chinese man and woman each holding a falcon, with sprays of rococo foliage above their heads— $16\frac{1}{4}$ in. (41cm.) high (2)

PROVENANCE: Thelma Chrysler Foy

See Plate 8

- 90 A FINE PAIR OF LOUIS XVI ORMOLU TABLE CANDELABRA, after J. D. Dugourc, each with three S-scrolled foliate branches with fluted nozzles surrounding a vase-shaped central cassiolette, the supports with spirally-fluted nozzle-shaped tops raised on four female term figures hung with swags of flowers, the domed bases overlaid with acanthus leaves— $22\frac{1}{2}$ in. (57cm.) high (2)

PROVENANCE: Thelma Chrysler Foy, Parke Bernet Galleries, New York, May 23, 1959

A similar pair of candlesticks is in the Wallace Collection, nos. F. 174 and 175. The attribution to the designer Jean Demosthène Dugoure is based on an album ascribed to him (*Musée des Arts Decoratifs*), which illustrates furniture designed for Madame Elizabeth and the Comte de Provence, where a drawing of candlesticks identical in appearance to the Wallace Collection examples appears

See Plate 28

- 91 AN ORMOLU AND ROCK CRYSTAL CHANDELIER OF LOUIS XV DESIGN, the openwork vase-shaped framework hung with faceted drops and incorporating twelve candle-nozzles fitted for electricity, and several concealed light bulbs—38in. (97cm.) high

- 92 A PAIR OF ORMOLU-MOUNTED CHINESE PORCELAIN EWERS, the inverted baluster-shaped bodies of powder-blue porcelain, with scrolled lips and foliate pierced handles mounted with flowers reaching to openwork rococo bases— $12\frac{1}{2}$ in. (32cm.) high—the porcelain 18th century (2)

- 93 A LOUIS XV ORMOLU-MOUNTED TURQUOISE PORCELAIN OVAL DISH, the border and sides moulded with key pattern and phoenix heads, the gadrooned ormolu base on four acorn and leaf feet— $7\frac{3}{4}$ in. (19.5cm.) wide

See Plate 29

- 94 A PAIR OF LOUIS XV ORMOLU-MOUNTED PORCELAIN FIGURES OF MONKEYS with detachable heads, each holding a gourd forming a spout, with splashed glazes of turquoise, purple and yellow, on rococo ormolu bases cast with scrolls, foliage and flowerheads—8in. (20cm.) high (2)

See Plate 29

- 95 A PAIR OF LOUIS XV ORMOLU-MOUNTED TURQUOISE PORCELAIN DUCKS with finely crackled glaze, their heads turned backwards, the backs with stoppers mounted with frogs, on rococo ormolu bases pierced with scrolls and mounted with bullrushes and crawling frogs—9in. (23cm.) wide (2)

See Plate 30

- 96 A PAIR OF DIRECTOIRE ORMOLU-MOUNTED TURQUOISE PORCELAIN PUMPKINS, the stalks forming handles of the covers, the glaze of pale crackled colour, on tripod ram-headed monopodia with sphinx feet, on three-cornered bases and ball feet—10in. (25.5cm.) high (2)

See Plate 31

- 97 A LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER BOWL AND COVER, formed as two circular bowls decorated with gilt buildings and trees on a black ground, the cresting, centre and base mounted with ormolu branches set with soft-paste porcelain flowerheads, on splayed rococo base chased with flowerheads and foliage— $9\frac{1}{2}$ in. (24cm.) high

See Plate 32

- 98 A PAIR OF LOUIS XV ORMOLU AND PORCELAIN CANDLESTICKS, each with a figure of a Laughing Boy, glazed on the biscuit and wearing a blue garment, seated on rococo scrolled bases, with branches behind mounted with ormolu leaves and set with soft-paste porcelain flowerheads painted in colours, each supporting two candle nozzles with foliate drip-pans— $7\frac{1}{2}$ in. (19cm.) high—the drip-pans and bases stamped with the crowned 'C' poinçon (2)

See Plate 32

- 99 AN UNUSUAL LOUIS XV GILTWOOD CARTEL CLOCK, signed on the backplate *Hénard à Paris*, No. 199, and again on the face, the striking movement with outside countwheel and separate enamel numerals, the case vigorously carved with a variety of rococo motifs including shell ornament, cabochons and flowers, with a dragon in an opening at the base and putti seated on either side, the top surmounted by a seated Chinaman wearing a hat and flowing cloak, with a dragon on one side—33½in. (85cm.) high

PROVENANCE: A. E. H. Digby

Jean Francois Hénard, received Maître in 1736

See Plate 33

- 100 A GILTWOOD CHEVAL FIRESCREEN of Louis XV design, the shaped rectangular frame carved with rococo foliate ornament, inset with an Aubusson tapestry panel of a falconer with his huntsman in floral surround, on splayed scrolled legs—29in. (74cm.) wide

- 101 A LOUIS XV GILTWOOD FIRESCREEN, by L. Cresson, the shaped frame carved in relief with rococo foliage clasps and flowerheads, inset with a rising panel covered on one side with Savonnerie tufted tapestry woven with a vase of flowers on a beige ground, on splayed scrolled feet—29½in. (75cm.) wide—stamped twice L. CRESSON

Louis Cresson, received Maître in 1738

See Plate 34

- 102 A SET OF SIX LOUIS XV POLISHED BEECHWOOD FAUTEUILS, *by J. Lebas*, the curved and shaped backs and serpentine seats centred by sharply carved flowerheads and leaves, the padded arms on scrolled supports, the tapering cabriole legs headed by flowerheads—*stamped I. LEBAS* (6)
Jean Lebas, received Maître in 1756

See Plate 35

- 103 AN IMPORTANT SET OF SIX LOUIS XV FAUTEUILS, *by J. Lebas*, the rounded backs and serpentine seat frames centred by rosebuds in scrolled surrounds flanked by bay leaves, the corners and junctions of the arms carved with leaves, the scrolled arm-supports with flowers at the junction with the seat frames, on moulded and tapered cabriole legs headed by twin flowerheads, upholstered in grey cut velvet—*each chair stamped I. LEBAS twice* (6)

Sold in these Rooms June 30, 1960

LITERATURE: Nicolay, J., *L'Art et la Manière des Maîtres Ebénistes Français* . . . , 1956, fig. A, p. 282

See Plate 36

- 104 A kingwood two-tier étagère with quarter-veneered shelves and gilt metal borders mounted with cone finials—14in. (36cm.) wide

- 105 A TRANSITIONAL OVAL TABLE AMBULANTE, the three-quarter galleried top and frieze inlaid with a trellis and rosette design on a kingwood ground, fitted with a drawer on the right, on tapering cabriole legs joined by an oval platform inlaid to match the top— $19\frac{3}{4}$ in. (50cm.) wide

See Plate 37

- 106 A TRANSITIONAL TULIPWOOD AND FRUITWOOD TABLE A ECRIRE, the three-quarter galleried top inlaid with bands of a dark wood forming a cartouche-shaped centre and key pattern corners, on a quartered fruitwood ground, the frieze inlaid with entrelacs enclosing paterae and fitted for writing, with leather-lined and sliding covers and brass wells for ink and sand, on tapering cabriole legs mounted with ormolu plaques and sabots— $27\frac{1}{4}$ in. (69cm.) wide

See Plate 38

- 107 A LOUIS XV MARQUETRY TABLE A ROGNON, the top inlaid with a trophy of musical instruments and flowersprays on tulipwood and harewood grounds contained by purpleheart scrolls, the front with tambour shutter enclosing four drawers, the back and sides overlaid with simulated tambour panelling, fitted with two hinged drawers on the right, on cabriole legs with ormolu *sabots*—21 $\frac{3}{4}$ in. (55cm.) wide

See Plate 37

- 108 A LOUIS XVI BLACK LACQUER BONHEUR DU JOUR, by G. Cordié, with galleried *breccholato* marble top fitted with two doors, the lower section with outward-folding flap disclosing three tulipwood sliding covers over wells, with a long drawer below, on tapering legs, decorated with chinoiserie garden landscapes and figures in gilt on a black ground, mounted with beaded ormolu borders and foliate plaques—28in. (71cm.) wide—stamped G. CORDIE, with the JME poinçon partly obliterated

PROVENANCE: Lady Phyllis Holt; sold in these Rooms April 26, 1956

Guillaume Cordié, received Maître in 1766

See Plate 39

- 109 A TRANSITIONAL MARQUETRY COMMODE, *by J. C. Ellaume*, with rectangular russet marble top, fitted with two long drawers *sans traverse*, inlaid with a musical trophy surrounded by garlands of flowers and laurel branches, the sides with vases of flowers, on cabriole legs with rounded angles above, mounted with ormolu borders, plaques and handles— $37\frac{1}{2}$ in. (95cm.) wide—stamped I. C. ELLAUME JME
Jean-Charles Ellaume, received Maître in 1754

See Plate 40

- 110 A LOUIS XVI BOIS CLAIR AND MARQUETRY BONHEUR DU JOUR, *by R. Lacroix*, with galleried Carrara marble top and two cupboards flanking an open shelf above a drawer, the lower part with a frieze drawer containing a hinged writing surface and wells, on tapering legs inlaid with fluting, joined by a concave-fronted galleried platform, inlaid throughout with openwork rosettes and husks in contrasting dark woods, crossbanded and mounted with ormolu borders and plaques— $25\frac{3}{4}$ in. (65.5cm.) wide—stamped twice R. LACROIX and once with the JME poinçon

See note to lot 113

See Plate 41

- 111 A LOUIS XVI BOIS CLAIR AND MARQUETRY BONHEUR DU JOUR, by R. Lacroix, similar to the preceding, but with slight differences in the marquetry and ormolu mounts— $25\frac{3}{4}$ in. (65.5cm.) wide—stamped four times R. LACROIX and once with the JME poinçon

See note to lot 113

See Plate 41

- 112 A FINE LOUIS XV MARQUETRY TABLE A ECRIRE, the shaped top inlaid with a river landscape and classical ruins with numerous figures and animals in various contrasting and stained woods, flanked by trophies of hunting weapons and dead game on a sycamore ground, divided by parallel bands of purpleheart, the top sliding back to reveal a leather-lined writing slope and two compartments inlaid with flowers, the frieze with small panels of groups of buildings in landscapes, on kingwood-veneered cabriole legs mounted with ormolu plaques and feet— $32\frac{3}{4}$ in. (83cm.) wide

PROVENANCE: The Earl of Rosebery

This table closely resembles one at Waddesdon Manor, illustrated in the Burlington Magazine, July 1965, pl. 14. In particular the top is almost identical. The trophies are taken from J.-C. Delafosse's *Fifth Book of Trophies*, published between 1776 and 1785. (We are indebted to Mr. Geoffrey de Bellaigue for this information)

See illustration and detail Plate 42

- 113 A FINE LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A CYLINDRE, *by R. Lacroix*, with galleried top fitted with three frieze drawers mounted with scrolling ormolu foliage and berries in ropetwist borders, the solid cylinder panelled with ormolu forming a central oval enclosing a shelf, three drawers and a slide, the lower part fitted with three drawers with ormolu surrounds, on tapering round legs with ormolu collars and feet— $38\frac{3}{4}$ in. (98cm.) wide—*stamped R. LACROIX JME*

Roger Vandercruse, known as Lacroix (R.V.L.C.), received Maître in 1755

See Plate 43

The Property of
COUNT PETER MUNSTER

- 114 A LARGE LOUIS XVI KINGWOOD BUREAU A CYLINDRE, *by P. Garnier also stamped by J. Potorange*, the galleried upper part with three drawers in the frieze, the cylinder with a central oval parquetry panel revealing drawers and a slide, the lower part containing two deep drawers and a central drawer, the sides with semi-circular panels and writing slides, raised on square tapering legs ending in ormolu block feet and inlaid to simulate fluting; the gallery, frieze, spandrels of the cylinder, drawers and headings to the feet mounted with ormolu trellis, beading and swags—58in. (147cm.) wide, 48in. (122cm.) high—*stamped twice and with the JME poinçon*

Pierre Garnier, Maître in 1742, represented in Musée Jacquemart André, the Victoria and Albert Museum and the Basle Museum.

Jean Hoffenrichter, known as Potorange, Maître in 1767, worked in Faubourg Sainte-Antoine. The appearance of his stamp on this desk probably denotes that he repaired it

See Plate 44

The Property of
MRS. JAMES DE ROTHSCHILD

FINE FRENCH FURNITURE

- 115 A LOUIS XIV BOULLE DRESSING TABLE MIRROR, the shaped and arched frame with moulded brass borders and inlaid with flowering branches, scrolls and acanthus sprays on a red tortoiseshell ground—26in. × 22in. (66cm. × 56cm.)

See Plate 45

- 116 A LOUIS XIV BOULLE DRESSING TABLE MIRROR, the shaped and arched moulded frame with brass moulded borders and inlaid in *contrepartie* with tortoiseshell scrolls, putti, monkeys and squirrels on a brass ground—24 $\frac{3}{4}$ in. × 21 $\frac{3}{4}$ in. (63cm. × 55cm.)

See Plate 45

- 117 A Louis XVI mahogany bedroom corner cupboard of segmental outline, with galieried *breccholato* marble top, the tambour front of simulated book spines, on fluted legs—25 $\frac{1}{2}$ in. (65cm.) wide

- 118 A set of four tables de chevet of Louis XVI design, disguised as miniature cylinder bureaux with tambour shutters, marble tops and interiors and fluted legs— $17\frac{1}{4}$ in. (44cm.) wide (4)

- 119 A TRANSITIONAL TULIPWOOD AND MARQUETRY PETITE SECRETAIRE with fall-front and a drawer below, the top with three-quarter ormolu gallery, inlaid with three Chinese vases, the fall-front with a teapot and utensils, the sides with vases of flowers, on cabriole legs—16in. (41cm.) wide

See Plate 46

- 120 A tulipwood and marquetry table à écrire of Louis XV design, with central reading rest on easel support flanked by hinged covers inlaid with classical ruins, one enclosing silvered writing fitments, the frieze inlaid with a continuous band of buliding in landscapes, on slender cabriole legs— $27\frac{1}{2}$ in. (70cm.) wide

- 121 A LOUIS XV MARQUETRY PETITE COMMODOE, inlaid with sprays of flowers on a kingwood ground in pallissander borders, the top with three-quarter gallery, the slightly shaped front now forming a cupboard door but formerly three drawer-fronts, mounted with rococo ormolu plaques, handles and feet—18in. (46cm.) wide

See Plate 47

- 122 A LOUIS XV TULIPWOOD TABLE DE CHEVET with quarter-veneered serpentine top and slightly bombé sides, the front fitted with a drawer with fitments for writing, two cupboard doors and two drawers below, on curved feet, mounted with rococo escutcheons, apron plaques and *sabots*— $18\frac{3}{4}$ in. (48cm.) wide

See Plate 47

- 123 A TRANSITIONAL OVAL PETITE COMMODE with galleried *Carrara* marble top and three drawer-fronts with chequered surrounds, now amalgamated as a cupboard door, on cabriole legs joined by a kidney-shaped platform, mounted with ormolu lock-plates and plaques—18in. (46cm.) wide

See Plate 48

- 124 A LOUIS XV MARQUETRY PETITE COMMUNE, by *J. de St. Germain*, with serpentine *Carrara* marble top, the front and sides inlaid with flowersprays, with three drawer-fronts now forming a cupboard door, on cabriole legs joined by a platform— $17\frac{1}{2}$ in. (44.5cm.) wide—stamped ST. GERMAIN JME

Joseph de Saint-Germain, received Maître in 1750

See Plate 46

- 125 A LOUIS XV MARQUETRY PETITE COMMUNE, by *J. Schmitz*, with three-quarter galeried leather-lined top, the slightly bombé front and sides inlaid with sprays of flowers on a tulipwood ground, formerly fitted with three drawers, now amalgamated as a cupboard door, on cabriole legs, mounted with rococo ormolu plaques, handles and feet— $16\frac{1}{2}$ in. (42cm.) wide—stamped SCHMITZ JME

Joseph Schmitz, received Maître in 1761

See Plate 47

- 126 A TRANSITIONAL MARQUETRY GUERIDON, *by C. Topino*, the circular galleried top inlaid with a spray of flowers on a tulipwood ground, fitted with a drawer with crossbanded borders, on three slender cabriole legs joined by a platform matching the top—15in. (38cm.) diam.—*stamped C. TOPINO JME*
Charles Topino, received Maître in 1773

See Plate 48

- 127 A LOUIS XV MARQUETRY BONHEUR DU JOUR, *in the style of Boudin*, inlaid all over with sprays of flowers in various stained and engraved woods on a tulipwood ground in key-pattern and kingwood borders, the superstructure of waved outline with shaped cresting, three open shelves and drawers, the lower part with folding top also inlaid with a musical trophy enclosing three wells, two with sliding covers, with a pair of cupboard doors in the bombé base, on cabriole legs—31½in. (80cm.) wide

A similar example was sold in these Rooms, June 30, 1960

See Plate 49

- 128 A MARQUETRY TABLE A ECRIRE OF LOUIS XVI DESIGN, the rectangular top with three-quarter ormolu gallery, inlaid with golden-coloured squares enclosing foliate paterae in purple-heart surrounds and similar chain-pattern border, the frieze inlaid with similar marquetry *à la reine* and centred on all four sides by projecting panels with foliate ormolu surrounds, the top sliding backwards and disclosing a drawer with two marquetry lidded compartments and velvet-covered centre, on tapering fluted legs headed by paterae and ending in ormolu foliate feet—30½in. (77cm.) wide

- 129 A TRANSITIONAL MARQUETRY BONHEUR DU JOUR *in the style of Topino*, the upper part with galleried Carrara marble top and fall front inlaid with vases of flowers, disclosing drawers and open shelves, the lower part inlaid with books, writing materials and a teapot in various woods in borders of tulipwood, the frieze with scrolls and fitted with a drawer, on cabriole legs joined by a platform also inlaid with vases of flowers— $20\frac{1}{2}$ in. (52cm.) wide

See Plate 50

- 130 A TRANSITIONAL PARQUETRY BUREAU A CYLINDRE, inlaid all over with *trompe l'oeil* cube parquetry, the back veneered with purpleheart, the solid cylinder enclosing four drawers, open shelves and leather-lined slide, the lid with a musical trophy, the slightly shaped and concave frieze fitted with three drawers, with ormolu lock-plates, handle and sabots, on tapering cabriole legs—38in. (97cm.) wide

See Plate 51

- 131 A TRANSITIONAL PARQUETRY BONHEUR DU JOUR, similar to the preceding, inlaid all over with *trompe l'oeil* cube parquetry, the top with a central musical trophy, the frieze with a drawer, on slender cabriole legs—32in. (81cm.) wide

See Plate 52

- 132 A LOUIS XV MARQUETRY TABLE DE TOILETTE of serpentine outline, with central easel mirror flanked by folding covers to wells, each inlaid with a spray of flowers, the centre with drums and flags in various pale woods on fruitwood grounds and borders, the front fitted with four various sized drawers around the knee-hole similarly inlaid, on cabriole legs mounted with ormolu plaques and sabots—32½in. (82cm.) wide

See Plate 53

- 133 A LOUIS XVI MARQUETRY BUREAU A CYLINDRE, with galleried top, long frieze drawer, solid cylinder enclosing a fitted interior and with a long drawer below, on square tapering legs, inlaid with musical trophies, baskets of flowers, a sundial and a clock face and various utensils of silver and porcelain, on trellised grounds in rosewood and kingwood cross-banded borders—33in. (84cm.) wide

- 134 A PAIR OF REGENCE GILTWOOD TORCHERES, with gadrooned circular tray tops on tapering triangular stems headed by men-of-the-woods masks and carved with trellis designs, on scroll tripod legs—61in. (155cm.) high (2)

See Plate 54

- 135 A PAIR OF GILTWOOD SIDE TABLES OF LOUIS XV DESIGN with shaped and moulded tops of buff marble veined with red and yellow, the friezes pierced and carved with foliage in high relief, on moulded cabriole legs carved with upspringing foliage, flowerheads and scrolls, joined by moulded cross-stretchers centred by wreaths of flowers—51in. (130cm.) wide (2)

One of the frames inscribed in pencil with the (illegible) maker's name and date April 27th 1885

- 136 A PAIR OF ORMOLU-MOUNTED MARQUETRY COMMDES, *after models by J. F. Leleu*, with inset *breccia* marble tops, the friezes mounted with scrolling ormolu acanthus leaves, each with two drawers below inlaid with marquetry *à la reine*, with ormolu moulded borders and ring handles, the sides similarly treated, on fluted legs—30½in. (78cm.) wide

The originals, made for the Duchesse de Bourbon in 1773, are now at the Petit Trianon

- 137 A BLACK AND GOLD LACQUER BOMBE COMMODE OF LOUIS XV DESIGN, fitted with two long drawers decorated with an emperor holding Court on the terrace of a summer pavilion, in *nashiji* surrounds with roundels at the corners, the sides similarly decorated, mounted with rococo ormolu plaques, handles and feet—49½in. (126cm.) wide (*lacking a marble top*)—*stamped with three fleurs-de-lys*

- 138 A REGENCE KINGWOOD PARQUETRY COMMODE A PORTES *by Migeon* of serpentine outline with *rouge griotte* marble top, veneered with trellis designs enclosing quartered squares, with four drawers in the interior enclosed by two doors, framed by delicate ormolu borders with scrolls and rococo wave ornament entwined with foliage, the plaques of the keel-shaped angles cast with cabochons, on curved feet with ormolu *sabots*—44in. (112cm.) wide—*stamped MIGEON*

Pierre (II) Migeon, received Maître about 1738

See Plate 55

- 139 A REGENCE KINGWOOD COMMODE EN TOMBEAU with rectangular *rouge griotte* marble top, the bombé front fitted with two long drawers with crossbanded surrounds and three short drawers in the base, that in the centre recessed; mounted with ormolu handles of reeded form suspended from paterae, the lock-plates of cartouche outline, the angles with massive mounts cast with trellis and rosettes and foliate scrolls reaching to similar foliate feet—51½in. (131 cm.) wide

See Plate 56

- 140 A LOUIS XVI MAHOGANY RECTANGULAR COMMODE of slightly breakfront outline, with *Carrara* marble top, frieze drawer and two long drawers below with beaded ormolu borders, fluted angles and gilt metal ribbing along the base, on fluted feet—51in. (130cm.) wide—stamped P. A. CANNY . . and apparently with traces of JME poinçon

- 141 A LOUIS XVI MARQUETRY RECTANGULAR COMMODE of slightly breakfront outline with *Carrara* marble top, the frieze inlaid with entrelacs enclosing paterae on a patridgewood ground and fitted with a long drawer, with two deeper drawers *sans traverse* below veneered with an interlocking trellis design in ribbon twist and tulipwood borders, mounted with ormolu lock plates, ring handles cast with urns, and angle mounts, on turned legs inlaid with fluting—50in. (127cm.) wide

See Plate 57

- 142 A LOUIS XV KINGWOOD BUREAU PLAT of double serpentine outline, the leather lined top with bronze border and ormolu corner clasps cast with cabochons, the shaped and bombé frieze fitted with three quarter-veneered and crossbanded drawers mounted with rococo ormolu handles and dividing plaques, with a similar arrangement of false drawers opposite, the ends mounted with rococo shell motif plaques, on tapering cabriole legs headed by foliate knee mounts reaching to similar feet—64in. (163cm.) × 34in. (86cm.)

See Plate 58

- 143 ROYAL FURNITURE: A LOUIS XVIII PORCELAIN-MOUNTED MAHOGANY SECRETAIRE A ABATTANT with *bardiglio* marble top mounted with ormolu pierced gallery and projecting moulded edge, the frieze drawer and sides mounted with ormolu rinceaux, the fall-front enclosing open shelves and six satinwood-fronted drawers, mounted with a central upright octagonal Sèvres porcelain plaque painted with a vase of flowers in green *oeil de perdrix* borders and broad satinwood surround mounted with ormolu, the corners with blue and white roundels in the Wedgwood style, the sides and drawer below with shaped porcelain plaques matching that on the fall-front, flanked by fluted free-standing columns at the angles, on tapering needed legs mounted with ormolu collars, joined by a rectangular platform—27½in. (70cm.) wide, 53¼in. (135cm.) high—branded twice with a Royal inventory mark consisting of interlaced L's below a crown

See Plate 59

The Property of
SIR THOMAS PILKINGTON, BT.

FINE TAPESTRIES

- 144 A Flemish tapestry panel with an old man seated on a village green beneath a cherry tree teaching his dog to beg—*34in. × 27in. (86cm. × 69cm.)—first half 18th century (framed)*
- 145 A LOUIS XVI BEAUVAIS TAPESTRY PANEL of a nymph bathing in a woodland stream, with a dog sitting on her lap and buildings in the distance—*39½in. × 31½in. (100cm. × 80cm.)—in contemporary gilded oak frame carved with foliate scrolls in relief on a matted ground, with scallop shells at the centre of each side and paterae at the corners*
- 146 A FINE BRUSSELS TAPESTRY with a richly dressed young man returning from the chase greeted by a group of women seated on the ground on the left, set in a magnificent formal garden, with patterns of box hedges, trees in tubs and a temple building with cascades in the centre, a pool on the right surrounded by trees and steps leading up to an archway on the left, the border with swags of fruit and flowers, vases, parrots and doves—*10ft. 10in. × 16ft. 10in. (3m. 30cm. × 5m. 15cm.)—circa 1700*

See Plate 60

The Property of
GRACE, COUNTESS OF DUDLEY

- 147 A LOUIS XVI GOBELINS TAPESTRY of unusually fine weave and well preserved colouring, woven with a central niche filled with flowers supported by acanthus scrolls on a mustard-coloured ground, the marbleised architectural surround on a pale blue ground with bouquets and festoons of flowers above and below, the border of gold frame pattern entwined with bunches of flowers issuing from acanthus leaves on a crimson ground, with violet paterae at the corners—8ft. 9in. × 5ft. 1in. (2m. 66cm. × 1m. 55cm.)

See Plate 61

VARIOUS PROPERTIES

- 148 A BRUSSELS TAPESTRY OF A SCENE FROM THE LEGEND OF OCRISIA, the heroine dressed as a bride, kneeling in the centre guarded by soldiers, and her captor Tarquin standing on the right showing his captive to his queen Tanaquil whose handmaiden she is to become, in the background the town of Corniculum besieged by troops with some of its buildings on fire, the broad border with allegorical figures standing in arches, bowls of fruit and flowers and small roundels *en grisaille*, and at the top an inscription *Virbibus Evictis Pregnans Ocrisia Capta Est Candidior Nive tum Nobilitate Gravis*—Brussels townmark at the base—11ft. 10in. × 13ft. 1in. (3m. 60cm. × 3m. 98cm.)—late 16th century

See Plate 62

- 149 A FINE BRUSSELS TAPESTRY OF THE BATTLE OF ISSUS, by *Urbain Leyniers* after *Lebrun*, with Alexander on a white charger in the centre surrounded by horsemen and foot soldiers, with some dead and wounded Persians on the ground and others being killed on the right, in the middle distance on the left the Persians being pursued by horsemen towards the river Euphrates, and on the right the buildings of a town on a hill—10ft. \times 19ft. 8in. (3m. 5cm. \times 5m. 59cm.)—signed *V. Leyniers*—with detached border simulating a gilded frame entwined with oak foliage—10in. (25cm.) wide

See Plate 63

- 150 A BRUSSELS TAPESTRY woven in well preserved colours with an Arcadian landscape, in the foreground a tree with flowering plants at its foot, ducks on a stream and bullrushes on the bank, in the middle distance a fortified country house and a town beyond it at the foot of distant hills, the border of gilt frame pattern—10ft \times 7ft. 9in. (4m. 5cm. \times 2m. 36cm.)—early 18th century

See Plate 64

The Property of
MRS. GABY SALOMON
of Buenos Aires

- 151 AN IMPORTANT SET OF FOUR GOBELINS TAPESTRY PANELS, *after the designs of Charles Le Brun*, of brilliant colouring, woven in wool and silks on woollen warp, all contained in broad gold and ochre picture frame borders with colourful interlaced fruit and flowers; depicting scenes from Ovid's *Metamorphoses*—*first half, 18th century* (4)

PAN AND SYRINX: set beside the magic river Ladon, where Syrinx, dressed in a purple robe, has taken refuge in the bullrushes, whilst pursued by Pan, with rocks, trees and a sunlit plain beyond—10ft. 8in. × 6ft. 6in. (3m. 25cm. × 1m. 98cm.)

See Plate 65

BACCHUS AND ARIADNE: The young God is about to crown Ariadne, who is seated on a rock below a throne, which is covered with mauve drapery, when the crown turns to stars; Bacchus wears a leopard skin draped with vine leaves and holds a thyrsus, beside him a bacchante feeds harnessed leopards with grapes, surrounding them are rocks and trees, and distant landscapes—10ft. 9in. × 7ft. 3in. (3m. 28cm. × 2m. 21cm.) high

[continued overleaf

ACIS AND GALATEA: the Cyclops Polyphemus is seated on a pinnacle grieving over his unrequited love, in the lower foreground Galatea is lying in the arms of Acis, all set within a rocky landscape with foliage and palm trees, beside a turbulent river a winged putto in a scallop shell, with a trident in his hand, holds the reins of a pair of dolphins—10ft. 7in. × 9ft. 4in. (3m. 22cm. × 2m. 85cm.) *high*

APHRODITE RESTRAINS ADONIS FROM THE CHASE: Aphrodite seated on a cloud, dressed in a puce and gold robe, with one foot resting on a red cushion, clings to Adonis's blue cloak, Adonis with a pink tunic holds the reins of three hounds, surrounding them winged putti, doves, trees, and luxuriant foliage, amongst which a viper lurks, in the distance are two hounds, game fowl, and a sunlit scene of a lake and mountains—10ft. 9in. × 10ft. 3in. (3m. 28cm. × 3m. 12cm.) *high*

- 152 A FINE GOBELINS TAPESTRY by *Jean Jans* depicting the Metamorphosis of Daphne, after the cartoons by *Claude Guyot* and *Guillaume Dumée*, the nymph pursued by Apollo emerging from a wood on the left, her hair and fingers changing into branches of laurel, her feet into roots, with a river god and two females on the right looking on, set in an open rolling landscape with a river, trees and distant mountains, in bright polychrome border with swags of fruit, parrots, birds and monkeys—signed on the blue selvedge *I. Jans*—10ft. 9in. × 11ft. 8in. (3m. 28cm. × 3m. 55cm.)

See Plate 66

THE PROPERTY OF A GENTLEMAN

- 153 A SAVONNERIE CARPET, the ivory field woven with floral sprays within a canary yellow border enclosing branches of wild roses—14ft. 6in. × 11ft. 5in. (4m. 42cm. × 3m. 47cm.)

The Property of Their Royal Highnesses

THE DUKE and DUCHESS OF GLOUCESTER

- 154 A PAIR OF FINE KASHAN SILK RUGS, the royal blue field filled with brightly coloured flowers around a wine-red medallion filled with blue arabesques and centred in white, the spandrels similar, in a shaded light claret border with lotus flowers enclosed in light blue arabesques stems between yellow and rose stripes—6ft. 9in. × 4ft. 4in. (2m. 5cm. × 1m. 32cm.) (2)

The Property of
THE HON. MRS. JOHN HARVEY

- 155 An antique Kázak prayer rug with a pale emerald green central *Iwan* filled with white, yellow and red geometrical motifs, on a red field with stylised flowerheads, in a white leafy meander border between light blue stripes—5ft. 5in. × 3ft. 7in. (1m. 65cm. × 1m. 9cm.)
- 156 A PANDERMA PRAYER RUG, the sienna field beneath a blue alveolated prayer arch filled with small flowers and supported on columns, in a deep blue border of carnations alternating with red and white flowers between olive green floral stripes—5ft. 3in. × 4ft. (1m. 60cm. × 1m. 22cm.)
- 157 An antique Malayer rug, the ruby red field covered with flowering plants in blues, greens, pink, yellow, orange and brown within a narrow apple green border of small flowers—6ft. 4in. × 3ft. 9in. (1m. 93cm. × 1m. 14cm.)

THE PROPERTY OF A GENTLEMAN

- 158 A KASHAN SILK RUG, the royal blue field closely covered with dense foliage and large lotus flowers and palmettes, in an ivory border with floral medallions linked by interlacing stems between plum red and golden yellow stripes—6ft. 10in. \times 4ft. 7in. (2m. 8cm. \times 1m. 39cm.)
- 159 A FINE KASHAN SILK CARPET, the canary yellow field woven with blossoming trees and spring flowers and with small figures of wild animals around a central floral medallion, in a magenta border of close floral decoration with birds perched among the branches between blue and yellow floral stripes—12ft. \times 8ft. 7in. (3m. 61cm. \times 2m. 61cm.)

See Plate 67

VARIOUS PROPERTIES

- 160 AN ANTIQUE CHELEBERD RUG with a central 'eagle' rosette outlined in white with a light blue and red centre, framed by a curved serrated leaf at each end in white each enclosing a brown floral medallion, against a brick-pink field jewelled with small floral motifs in a white 'spider' border in blue and pink—5ft. 10in. \times 3ft. 7in. (1m. 78cm. \times 1m. 9cm.)—early 19th century
- 161 A Shirvan rug with pale blue and yellow medallions on a blue field of rosettes in a white latch-hook pattern border—4ft. 8in. \times 3ft. 7in. (1m. 42cm. \times 1m. 9cm.)
- 162 A BAKHTIAR CORRIDOR CARPET, the central white cartouche medallion containing bunches of red roses and dark green foliage on a blue field of large *herati* pattern, the leaves pink and pale blue, the rosettes in browns and pink in a chestnut border of turtle rosettes with foliage between white leafy stripes—23ft. 6in. \times 7ft. 9in. (7m. 15cm. \times 2m. 38cm.)
- 163 A KASHAN SILK RUG, the royal blue field with trees and vases of flowers in brilliant colours around a pink medallion centred in pale blue, the spandrels pink and yellow, in a slightly paler blue border with cartouches of flowers alternating with palmettes—6ft. 7in. \times 4ft. 3in. (2m. \times 1m. 29cm.)

- 164 A KASHAN SILK RUG, the golden field with a wine-red medallion surrounded by flowering stems, mythological beasts and birds and animal combats, in a red border with similar animals and flowers between blue and tan stripes—6ft. 8in. \times 4ft. 1in. (2m. 3cm. \times 1m. 24cm.)
- 165 A KASHAN SILK CARPET OF PRAYER DESIGN with a rust-coloured arch and columns decorated with pale blue and white arabesques over an ivory field with sage green cypress trees and spreading plants with flowers of red and blue, in a white border of vases and flowering plants between rust stripes, signed beneath the arch—15ft. \times 11ft. 3in. (4cm. 60cm. \times 3m. 43cm.)
- 166 AN ANTIQUE ISFAHAN RUG, the ivory field with a central pale green cypress tree flanked by other trees bearing fruit and flowers and with monkeys and birds perched among the branches, beneath a coral arch woven with pale blue arabesques, in a deep blue border of white cartouches each containing a poetic inscription, between pink floral stripes—6ft. 5in. \times 4ft. 9in. (1m. 95cm. \times 1m. 45cm.)

- 167 A FINE HEREKE CARPET, the ivory ground decorated with cartouche panels in watery blue, pale yellow, pink and plum red linked by oval medallions and filled with floral swags and garlands in a purple blue border with autumn garlands enclosing a rosette between narrow stripes of coloured cartouches—14ft 2in. \times 10ft. 8in. (4m. 33cm. \times 2m. 25cm.)—signed in one corner

See Plate 68

- 168 A FINE HEREZ SILK CARPET, the field a light lemon yellow colour woven with bold wandering vines ending in long lilly flowers, around a large blue central medallion, filled with rosettes and containing a rust-red octafoil centre, with pale watery blue spandrels encircling the whole field, in a silvery border with blue angular tendrils, linking and enclosing small rosettes, between rust-red and golden yellow stripes, a narrow kilim stripe at each end of barber's-pole pattern—10ft. 2in. \times 8ft. 7in. (3m. 10cm. \times 2m. 62cm.)

See Plate 69

END OF SALE

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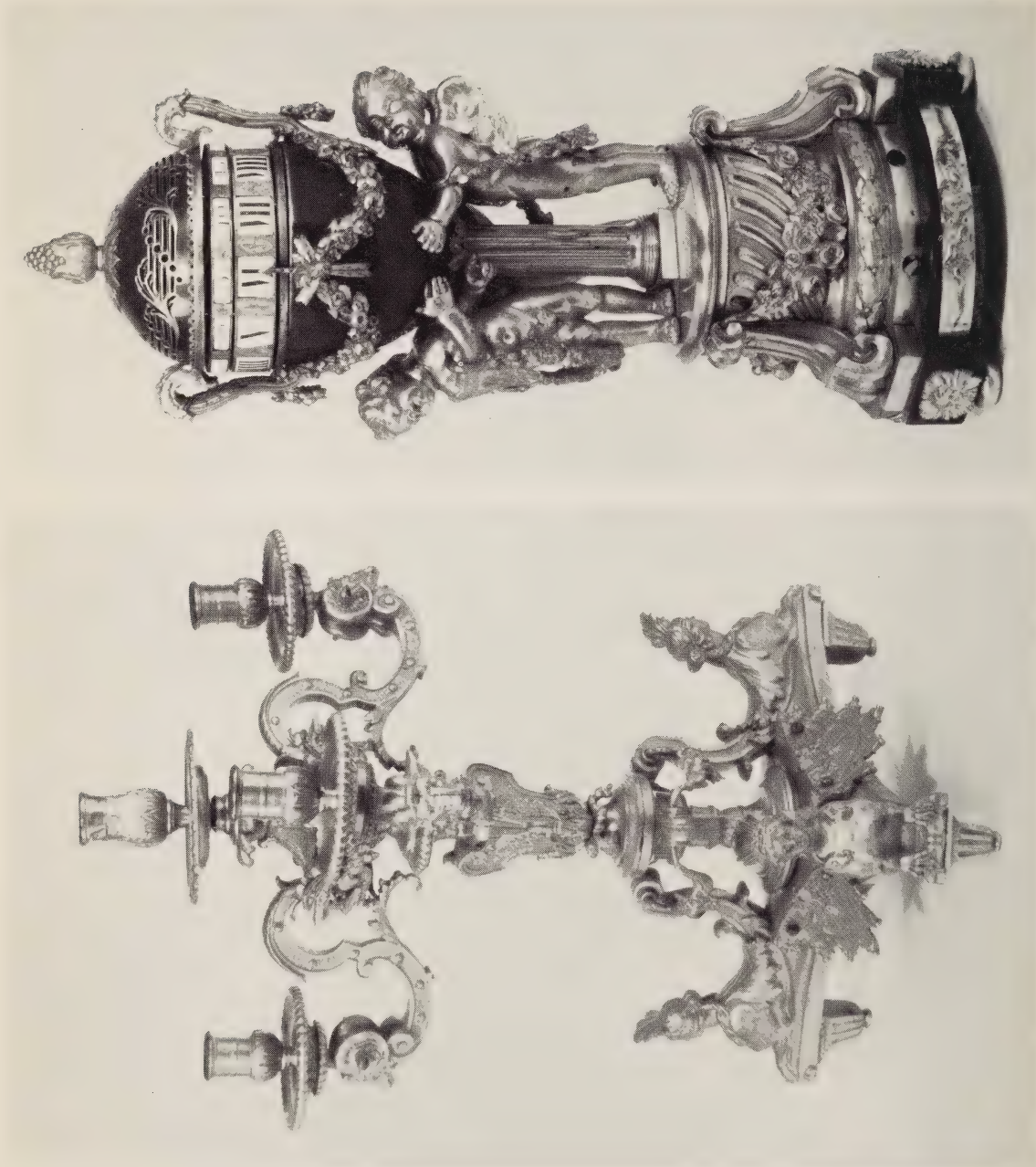
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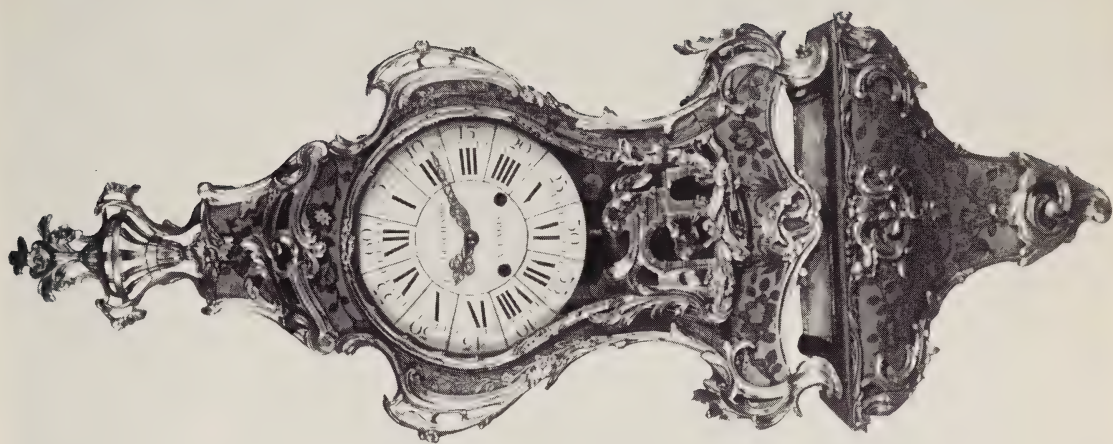


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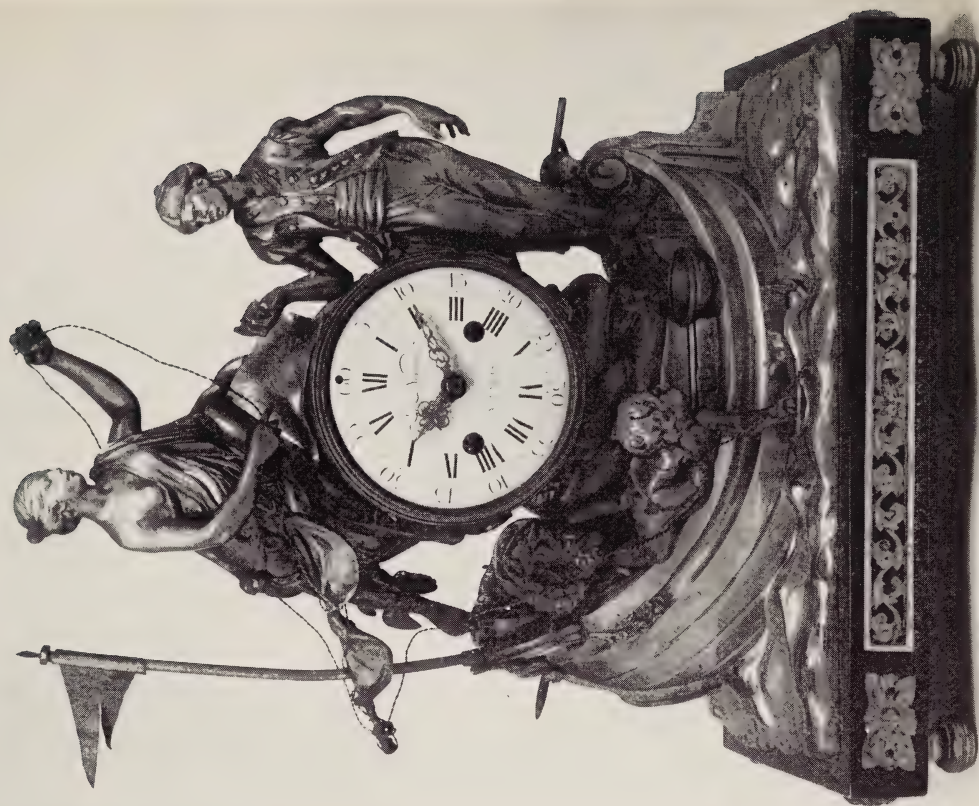


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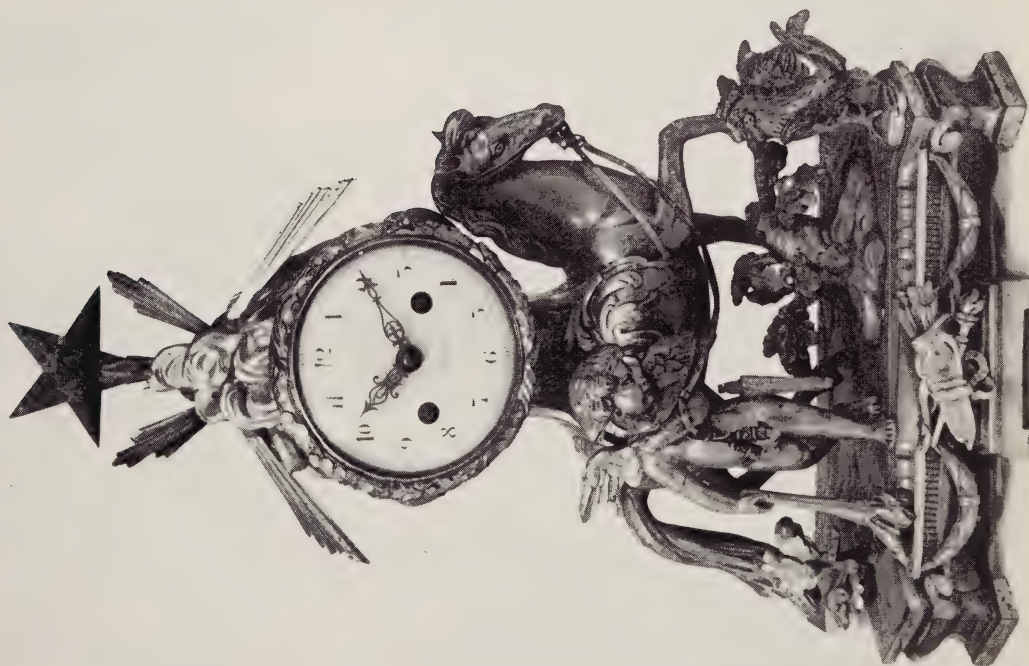


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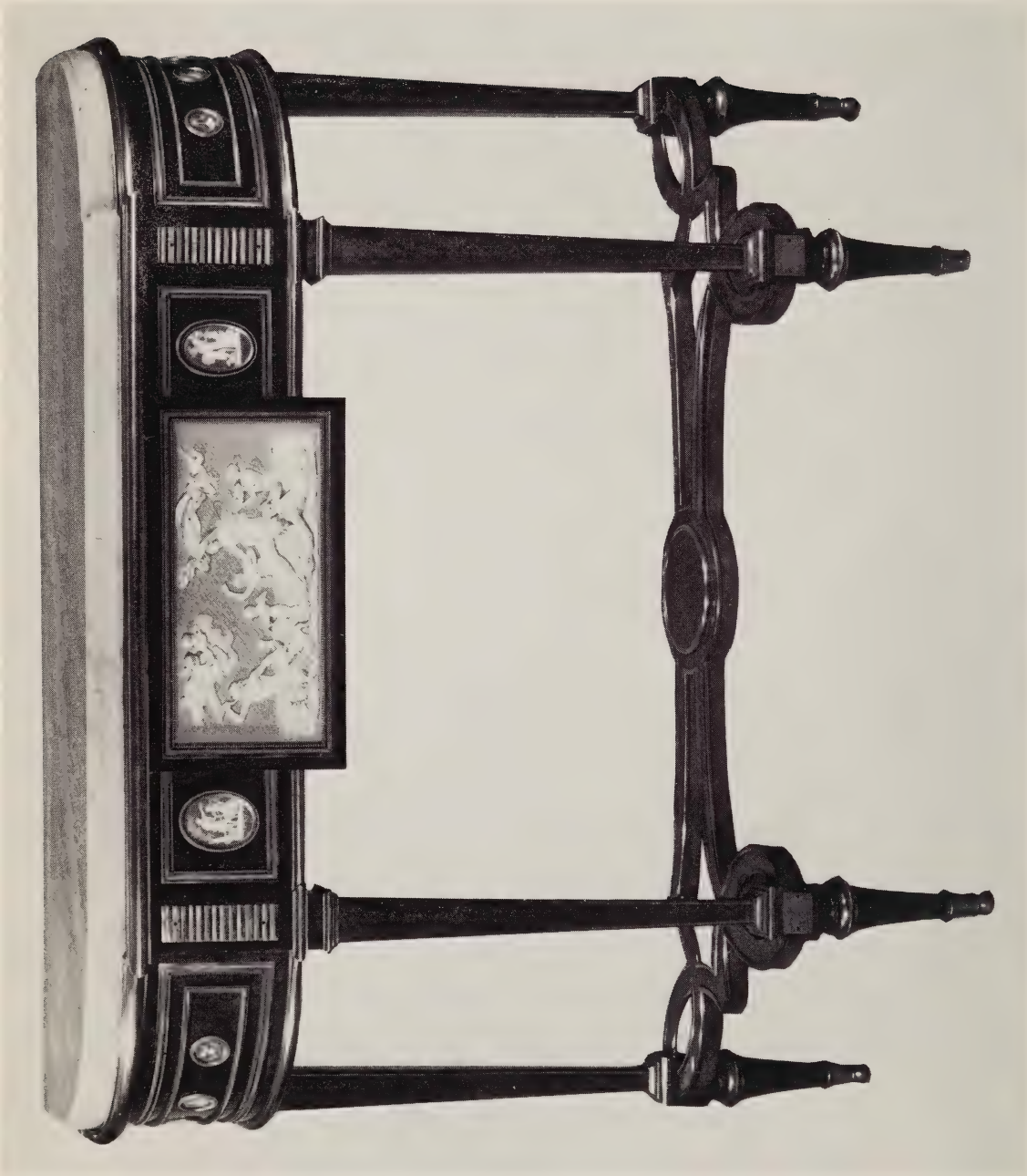
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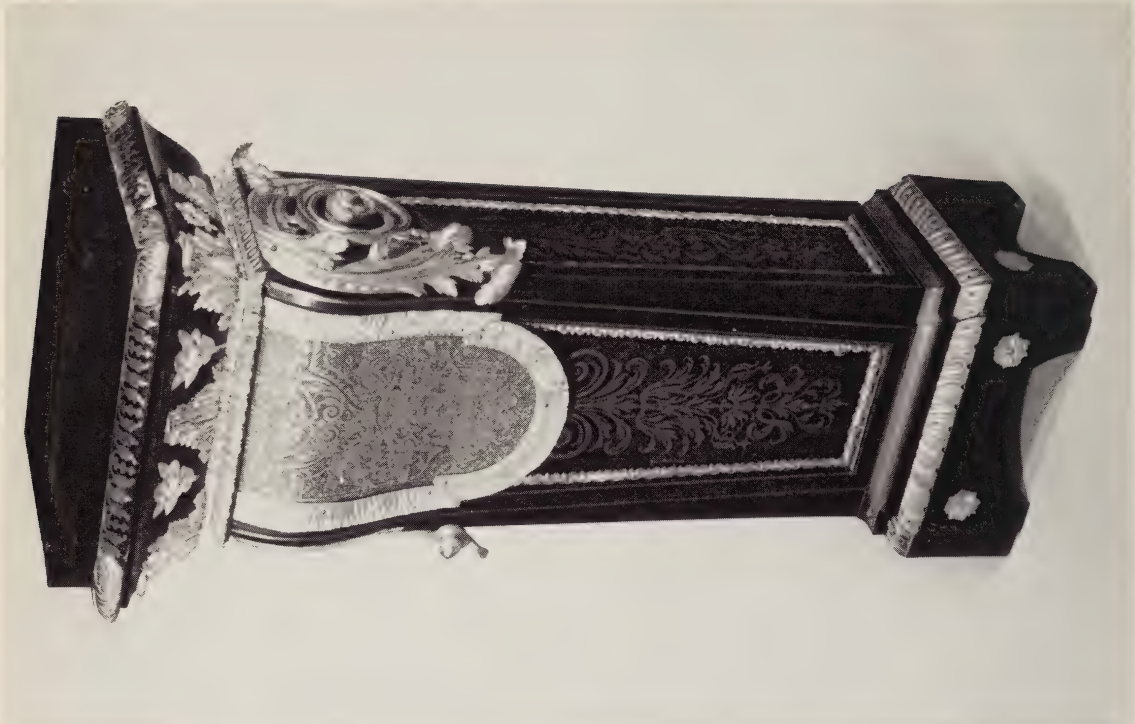














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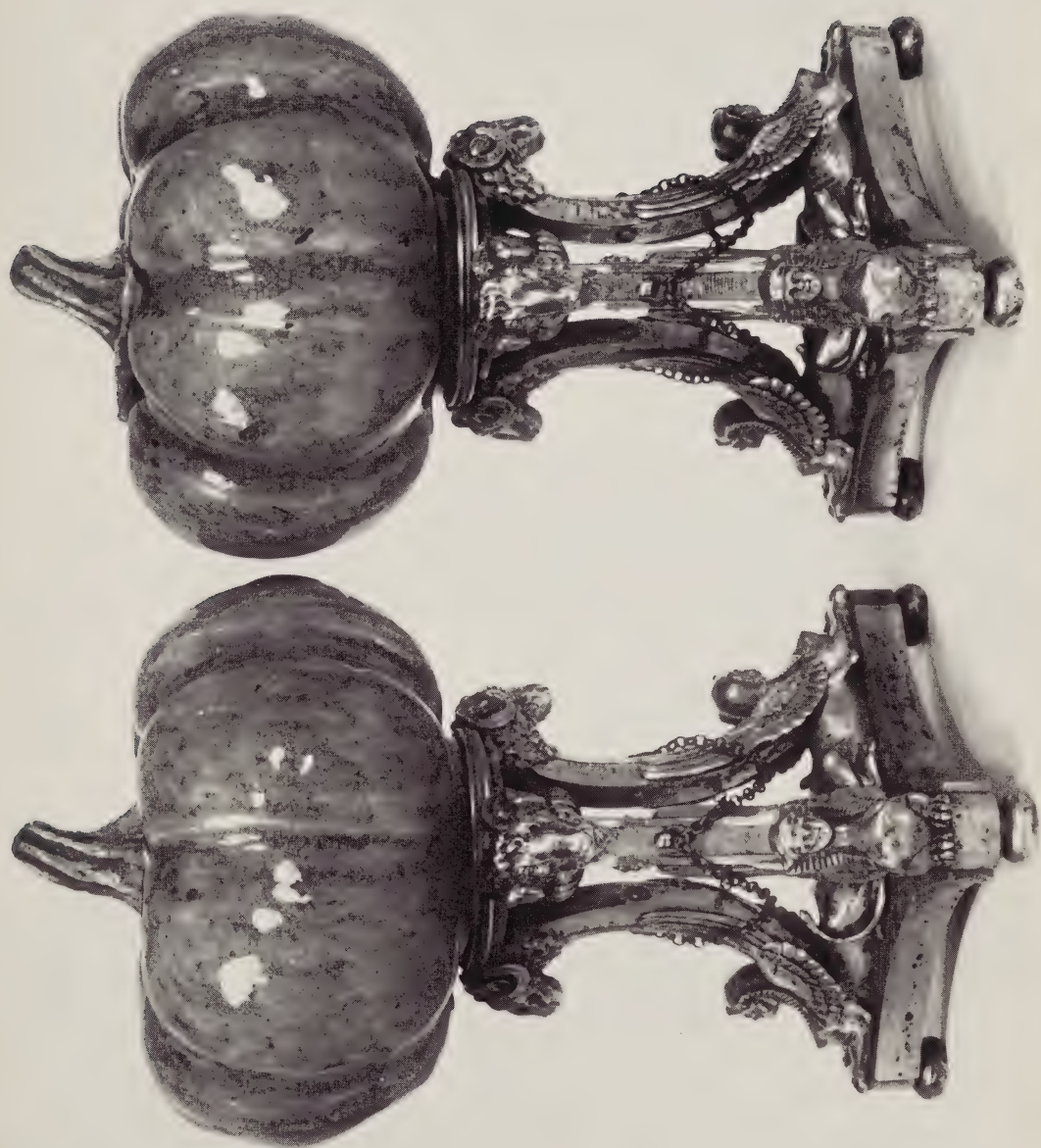


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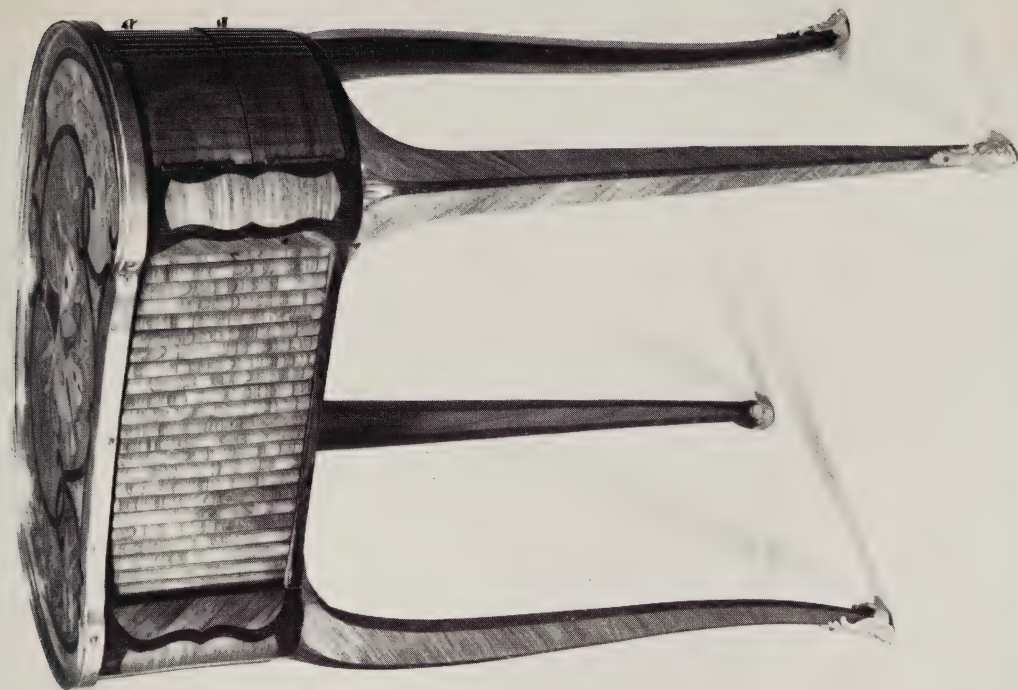
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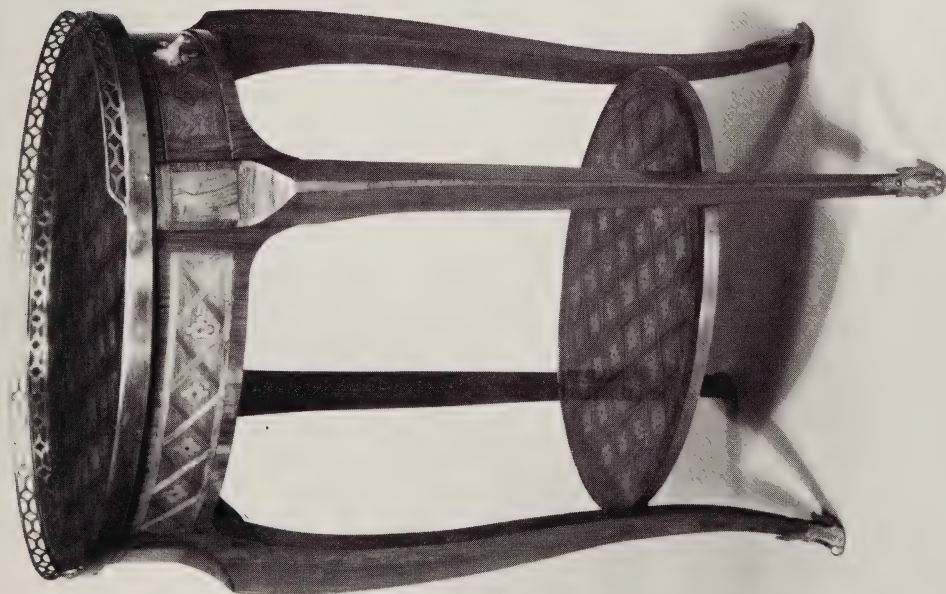








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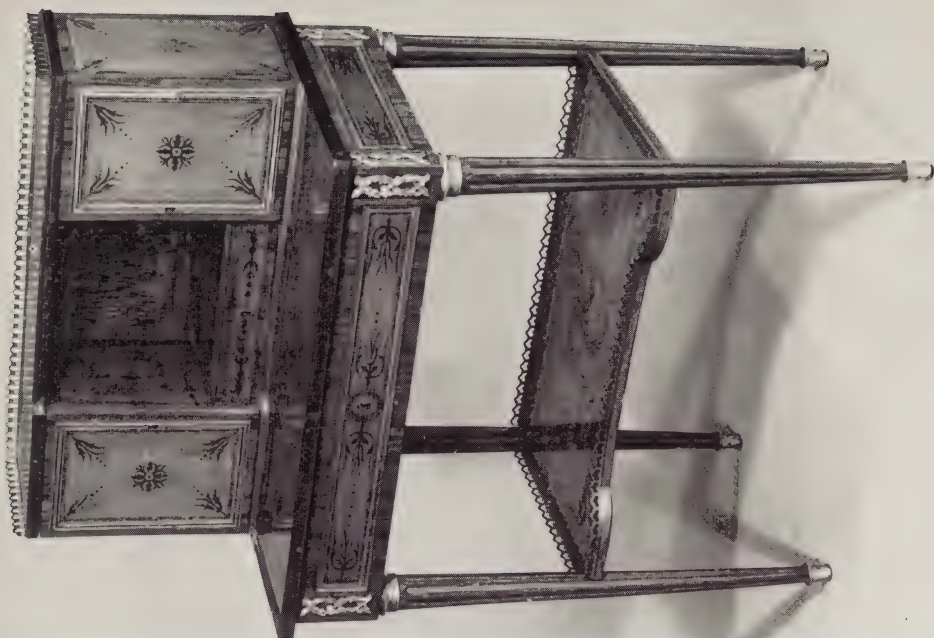


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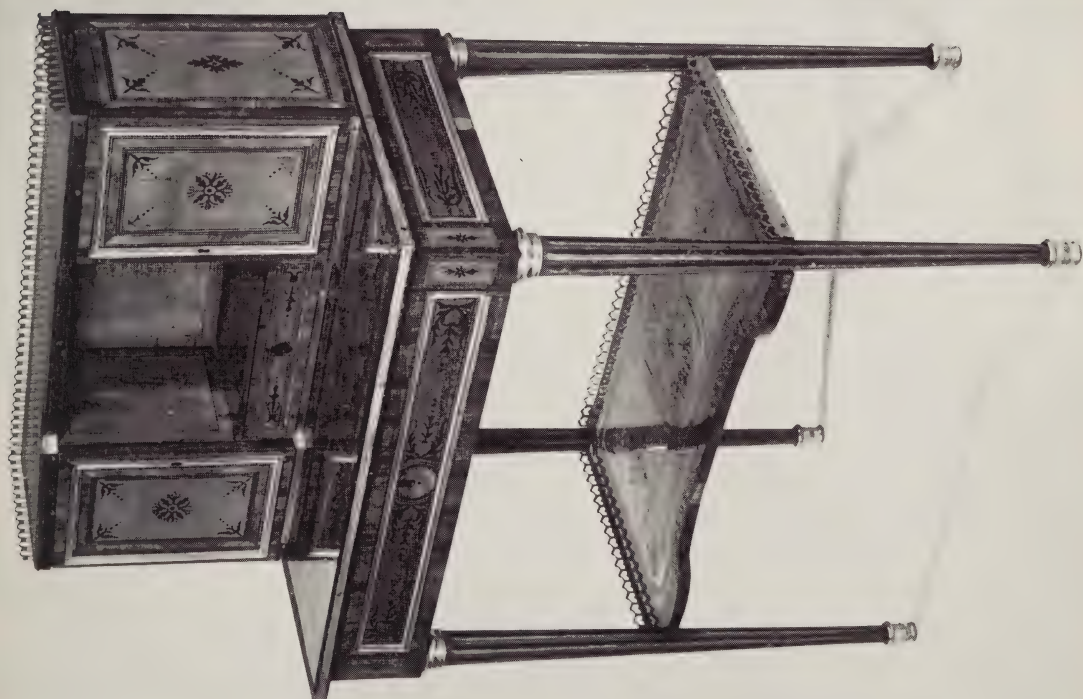








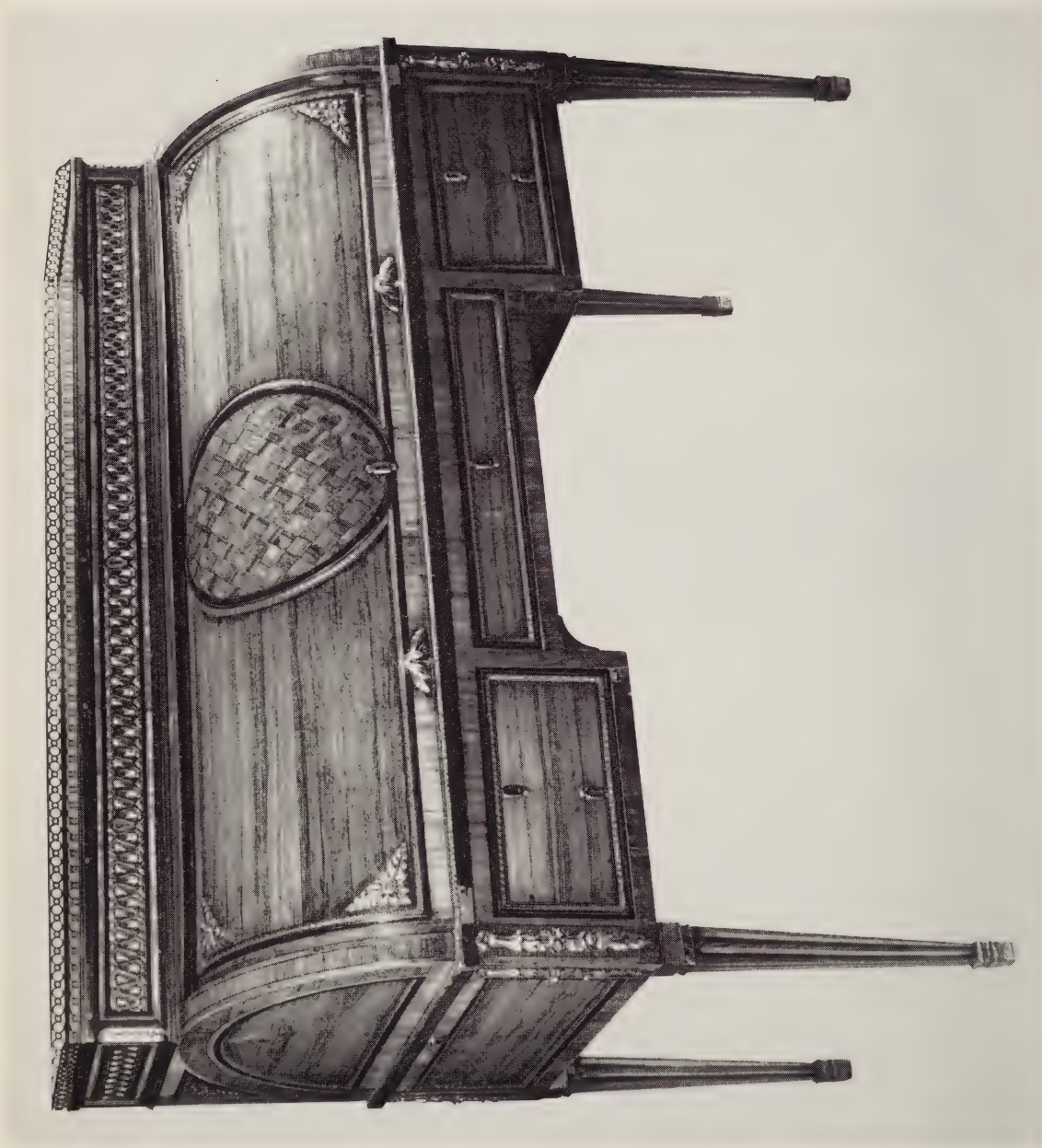
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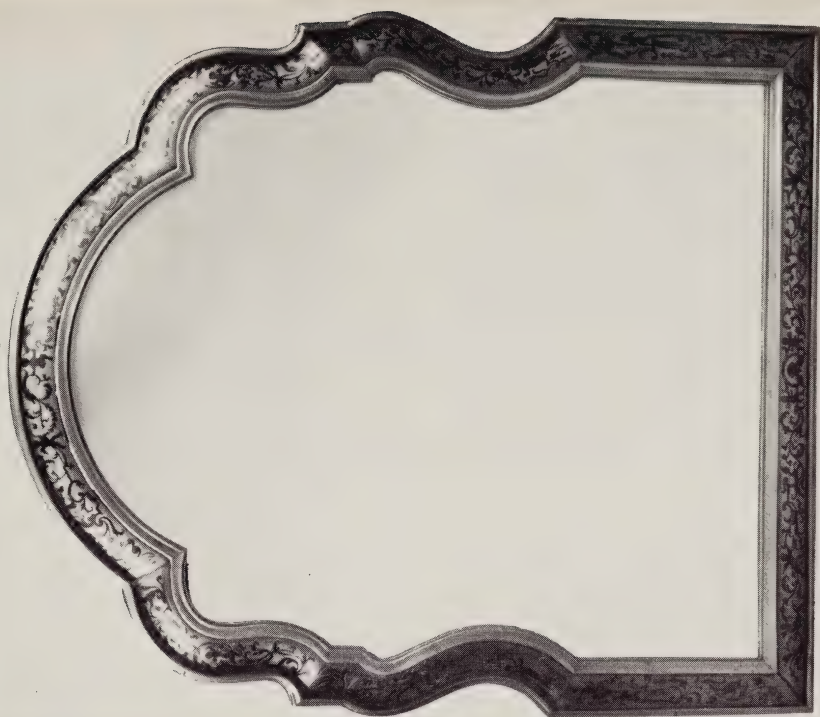


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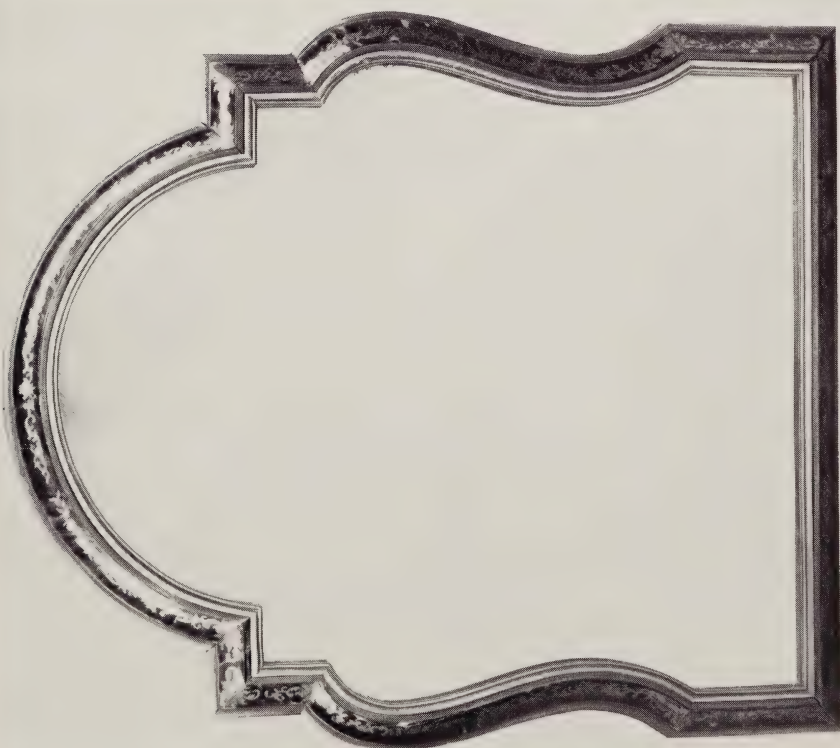








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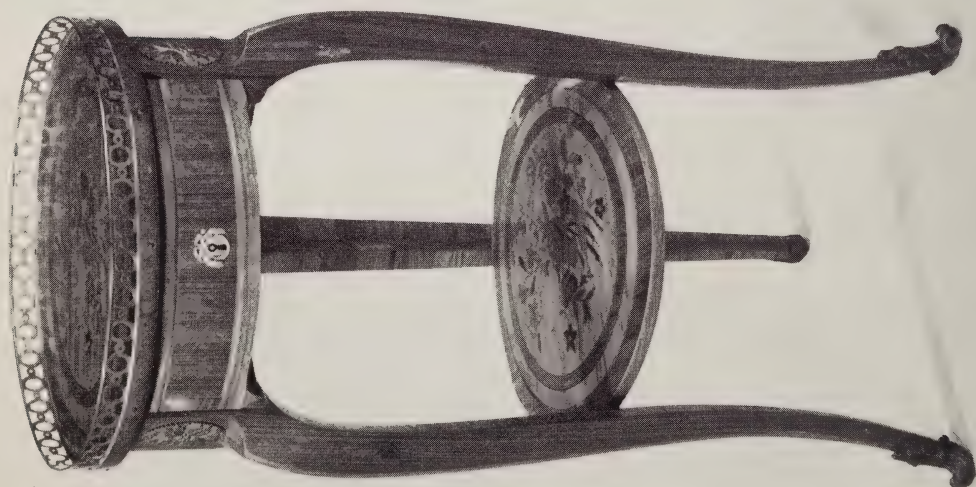
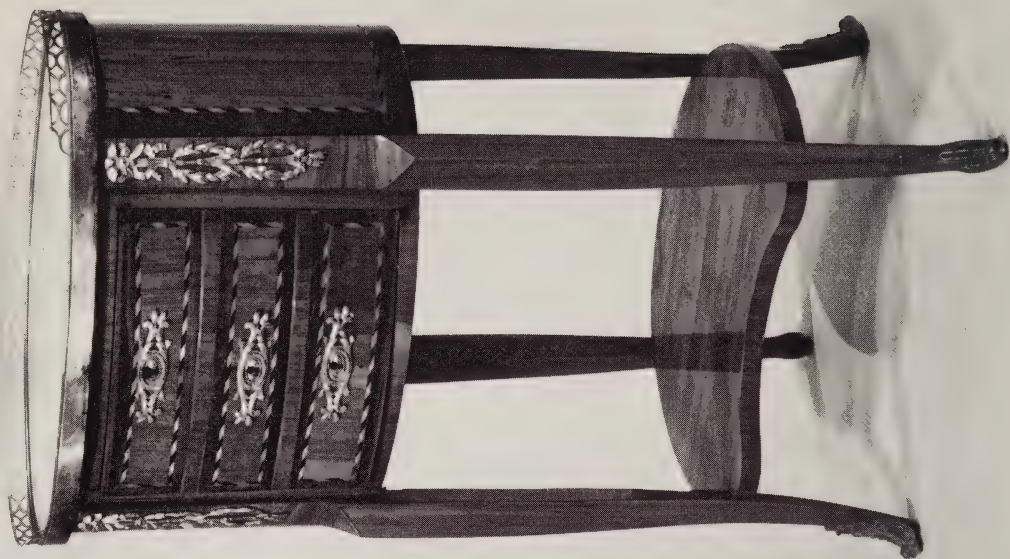




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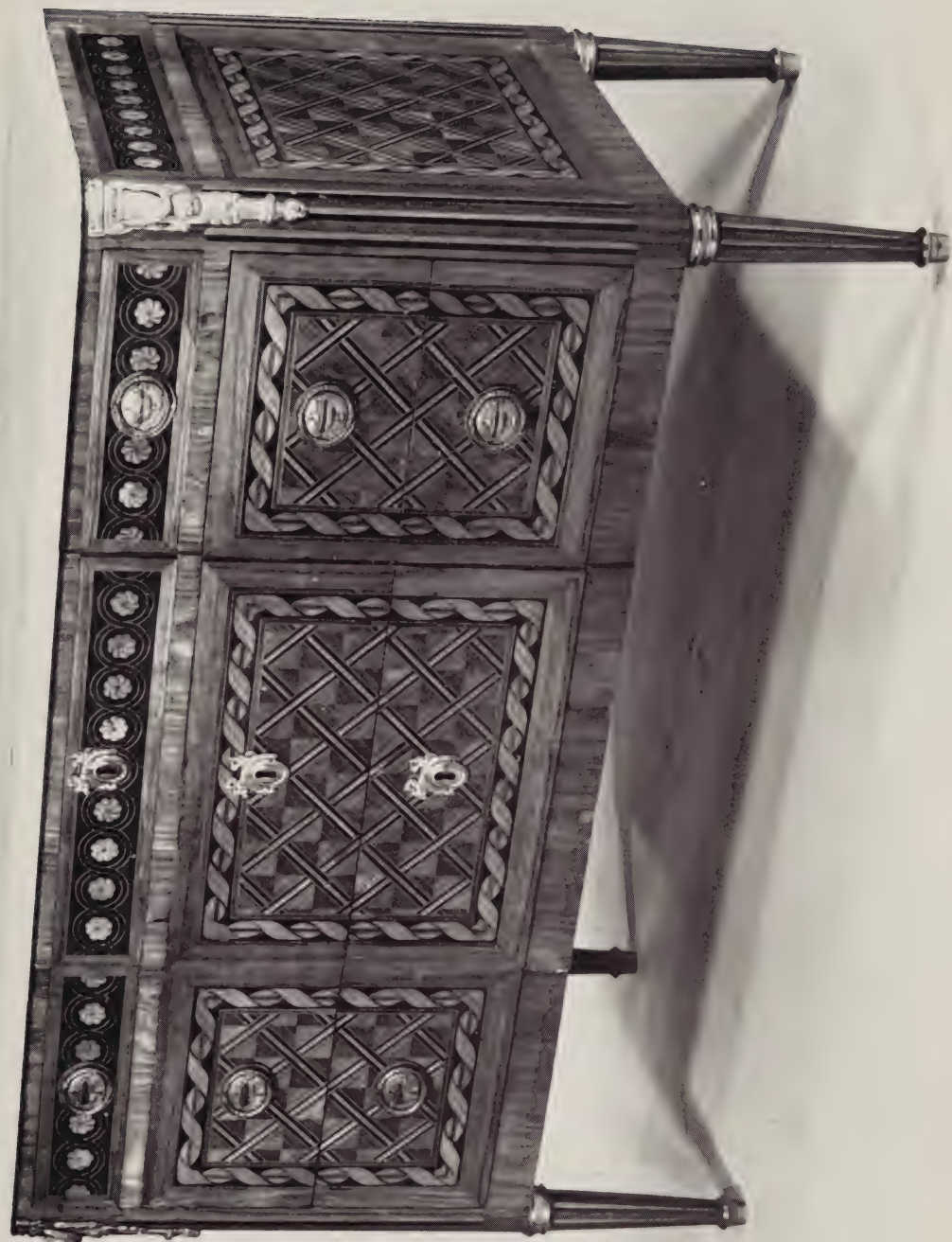






































PRICE LIST

Thursday 2nd December, 1971

OBJECTS OF ART AND CLOCKS IMPORTANT FRENCH
FURNITURE FINE TAPESTRIES, EASTERN RUGS AND
CARPETS

The Dollar prices given in this list are at \$2.45 to the £
and are for guidance only. In view of the daily fluctuation
of the Dollar/Sterling exchange rate, purchasers are
reminded that payment is due either in Sterling or the
Sterling equivalent on the date of payment.

<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyer's Name</u>	<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyer's Name</u>
1	30	77	Hughes	31	180	463	Appleby
2	130	334	Raymond	32	300	771	Keil
3	1700	4369	Foster	33	350	899	Keil
4	320	822	Lewis	34	320	822	Keil
5	550	1414	Keil	35	220	565	Keil
6	380	977	Rowlands	36	230	591	J. Stodel
7	350	899	Montapert	37	350	899	Keil
8	360	925	Roys	38	800	2056	Keil
9	1200	3084	Gomme	39	60	154	James
10	2000	5140	Cuthbertson	40	90	231	Sonsino
11	1800	4626	Critchley	41	280	720	F. Partridge
12	800	2056	Cuthbertson	42	500	1285	Naylor Leyland
13	700	1799	Wise	43	380	977	Hulse
14	1900	4883	Blairman	44	420	1079	F. Partridge
15	800	2056	Keil	45	280	720	Gordon
16	400	1028	Rothman	46	320	822	Walton
17	200	514	Rubin	47	450	1157	Daniels
18	700	1799	Rosen	48	100	257	Sonsino
19	350	899	Kenneth	49	120	308	Rubin
20	600	1542	Raymond	50	60	154	Raikes
21	300	771	Stodel	51	300	771	F. Partridge
22	120	308	Montapert	52	130	334	Coulter
23	35	90	Norris	53	700	1799	Edwards
24	150	386	Howard	54	650	1671	Heller
25	190	488	Naylor Leyland	55	450	1157	Lloyd
26	80	208	Rubin	56	450	1157	Abrams
27	170	437	Howard	57	380	977	B. Vanderkar
28	60	154	Gordon	58	140	360	Likierman
29	110	283	Gordon	59	110	283	Howard
30	110	283	Gordon	60	2800	7196	Walker

In accordance with Clause 3 of our Conditions of Sale lots can be offered subject to
reserves. Where reserves are not reached this list shows the figure at which the lot has
been bought in.

<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>	<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>
61	1000	2570	Daniels	100	280	720	Pratt
62	400	1028	Gomme	101	500	1285	Alexander
63	170	437	Wilkins	102	2000	5140	Wilkinson
64	420	1079	Howard	103	8000	20580	M. Lee
64a	350	899	Sonsino	104	180	463	Kenneth
65	420	1079	Koblitz	105	550	1414	Block
66	2000	5140	Chalom	106	2000	5140	Snowdon
67	1100	2827	Keil	107	3000	7710	F. Partridge
68	480	1234	Stodel	108	2200	5684	Edwards
69	2000	5140	Jeremy	109	2200	5684	Fairey
70	2000	5140	Daniels	110	3800	9775	Alexandre
71	1400	3598	Kenneth	111	3400	8746	James
72	800	2056	Simmons	112	10500	27011	Perman
73	2100	5397	Sampson	113	2100	5402	F. Partridge
74	1300	3341	Walter	114	2400	6174	Stodel
75	3000	7710	Soldi	115	200	514	Howard
76	3200	8654	Nosan	116	260	668	Howard
77	1900	4883	Sampson	117	55	141	Lewis
78	7800	20065	Bull	118	260	668	Gordon
79	350	899	Morton	119	400	1028	Berger
80	1500	3855	Rubin	120	100	257	Ropner
81	1400	3598	Sagin	121	600	1542	Keil
82	3000	7710	Markham	122	1600	4112	Perman
83	4800	12348	Keil	123	400	1028	Koblitz
84	2600	6688	Walters	124	700	1799	Keil
85	2000	5140	Hart	125	850	1285	Keil
86	4000	9766	Kenneth	126	550	1414	Rubin
87	220	565	F. Partridge	127	2200	5684	Keil
88	550	1414	Hulse	128	1300	3341	Roberts
89	550	1414	Hulse	129	1100	2827	Rubin
90	2600	6688	Perman	130	650	1671	Dawson
91	800	2056	Sampson	131	500	1285	Gomme
92	1500	3855	Keil	132	1100	2827	Gomme
93	500	1285	Robertson	133	650	1671	Keil
94	700	1799	Keil	134	280	720	Howard
95	7500	19293	Foster	135	220	565	Sonsino
96	1300	3341	Foster	136	1500	3855	Perman
97	1000	2570	Phillipson	137	700	1799	Keil
98	1000	2570	Horton	138	4000	9788	Keil
99	1300	3341	Robert	139	1900	4883	Koblitz

<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>	<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>
140	850	2185	Rubin	157	70	180	Nels
141	950	2442	Rubin	158	650	1671	Rueben
142	5200	13377	Perman	159	2000	5140	S. Franses
143	3500	9003	Keil	160	140	360	Bernardout
144	65	167	Barry	161	75	193	Sonsino
145	950	2442	Nosam	162	190	488	Sonsino
146	2400	6174	Vigo Sternberg	163	900	2313	Coulouthrops
147	3500	9003	F. Partridge	164	700	1799	Kohan
148	1200	3084	C. John	165	850	2185	Rueben
149	3600	9261	Hoff	166	600	1542	Rueben
150	2400	6174	Keil	167	900	2313	Rueben
151	10000	25725	Dupre	168	3100	7974	Vigo Sternber
152	3000	7710	C. John				
153	750	1928	Hain				
154	1200	3084	Rueben				
155	70	180	Sonsino				
156	200	514	Nels				
				TOTALS: £225,245.00			
				U.S.\$551,850.25			

OUR COMPANIES AND AGENTS OVERSEAS

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Baroness Olga von Fürstenburg,
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Tel.: 0211 36 42 12.

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